

NEWS — Instruction — Information — Entertainment — EVERY WEEK

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MUSIC, THE ETERNAL GUARDIAN OF ROMANCE (Conclusion)—By Theodore Stearns

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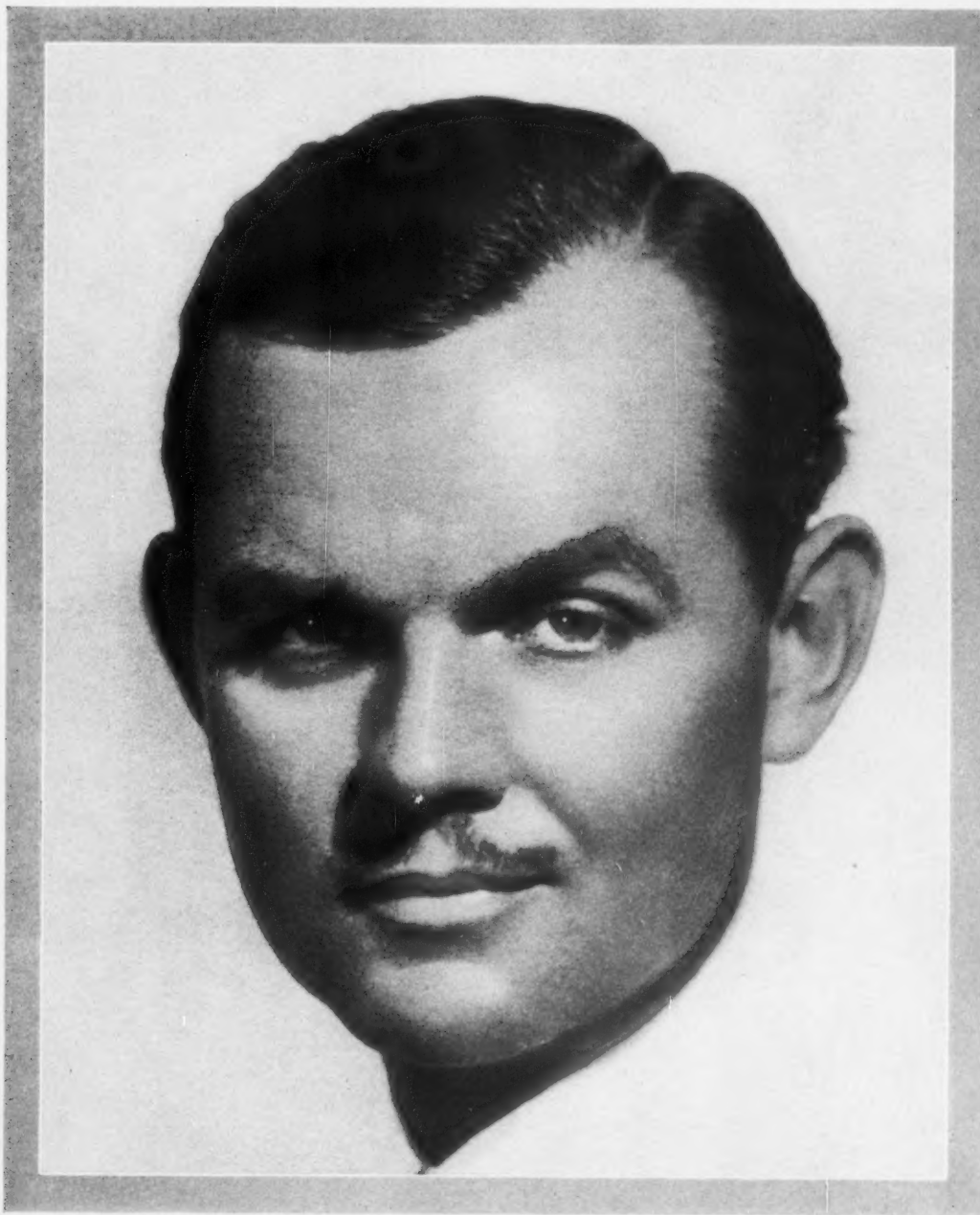
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NEW YORK, SATURDAY, NOVEMBER 1, 1930

WHOLE NO. 2638



Lawrence Tibbett

Concert Singer — Opera Artist — Moving Picture Star



THE NEW YORK STRING QUARTET AT LAKE CHAMPLAIN, N. Y., practising a new "Chopping" quartet. From left to right: Ludwig Schwab, Ottokar Cadek, Jaroslav Siskovsky and Milton Prinz.



SOL HUOK,
concert manager, who spent part of his summer in Switzerland.



OLGA DALLAS,
American singer who continues her success abroad. The New York Herald, Paris Edition, said, following her Berlin debut: "Olga Dallas heads list of fine vocal performances."



OS-KE-NON-TON, MOHAWK BARITONE, IN LONDON.

Os-Ke-Non-Ton, Indian chief and baritone, with headquarters in London, made a brief visit to New York recently. Engagements in England and on the Continent are occupying his immediate attention, and he expects to return to New York again in January to fulfill engagements already made. During his two years' absence in Europe he has had many unusual experiences, one of which was an airplane trip from London to Le Bourget Field, Paris. The Paris edition of the New York Herald, describing a big fete in which he, Sascha Guitry and Yvonne Printemps appeared, said: "The feature of the evening was a program of songs by the American Indian, Os-Ke-Non-Ton." He was heartily applauded by the President of France, Mme. Foch, Marshal Joffre, General Gouraud and others.



RUTH SHAFNER,
American soprano and teacher, with "a friend" at Wickford, R. I., where she spent part of her vacation. Miss Shaffner, whose season promises to be a busy one, recently appeared in recital in Greenwich, Conn., singing classic and modern numbers and a group by contemporary American composers.



ETTA HAMILTON MORRIS,
president of the New York Federation of Music Clubs, who was chairman of the second statewide Women's Choral Contest for which finals were held with eight choruses competing at the Exposition of Women's Arts and Industries.



THE LENER QUARTET OF BUDAPEST,
which began its American season with a recital at Carnegie Hall on October 20.

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Metropolitan Opera Opens Resplendently

Aida With Fine Cast Is Conducted by Serafin

There were no signs of hard times, stock depression, or political unrest at the Metropolitan Opera House last Monday evening, October 27, when that institution threw open its doors for the season of 1930-31.

Society thronged the boxes and parquet, and the proletariat filled the balconies and the standing room. Everybody was in gala attire. An air of festivity reigned all about. The entr'actes found a brilliant gathering thronging the lobbies. There were greetings, reunions, and hopeful gossip about the Winter's lyrical delights at the Metropolitan. The annual premiere at that house remains the outstanding fashionable event of each New York season.

Its importance is recognized, revered, unchangeable, like the laws of the Medes and the Persians. It is a great and resplendent scene and no one worth while who is able to get to the Metropolitan on its opening night, ever fails to be one of the colorful and representative throngs whose presence always makes the occasion a spectacle of such intense significance and picturesqueness.

New York is proud of its opera house—whether it stays where it is or moves elsewhere—and of the reputation it enjoys as the leading enterprise of its kind in the entire universe.

It is not necessary to emphasize at this late day, that the artistic position of the Metropolitan is as pronounced as its standing in the world of fashion. Nearly all of the best available singers and conductors have appeared there and are appearing there, and the operatic repertoire offers no great masterpieces which have failed at one time or another to sound their glories on the stage of the Metropolitan.

For many years past, the artistic destinies of the undertaking have been presided over by Giulio Gatti-Casazza whose regime is considered to be highly dignified, musically outstanding, and financially profitable. He fills his post with decorum and grace. He shows an intimate knowledge of opera, its conduct, and its performance. He tries to make his repertoire extensive and catholic. He must of necessity retain numerous very familiar works. It is not his fault that the past quarter of a century has added practically nothing to the stock of masterpieces. Our public patronizes the standard operas and has shown no pronounced disposition to accept new ones of the kind that have been composed in recent years.

Standing shoulder to shoulder with Gatti-Casazza in the operation of the Metropolitan is Otto H. Kahn, whose generous practical aid to music and keen discrimination in matters artistic, needs no retelling at the present moment.

The premiere on Monday offered an Aida performance with a cast that has won honors previously in Verdi's abidingly popular opera, and it was presided over by a conductor, Tullio Serafin, who likewise is not new here in the interpretation of Aida.

Everything went splendidly at the opening hearing and even the glamorous social

aspects of the evening did not dim its striking musical appeal.

Maria Müller sang the title role, a soprano whose artistic stature has grown steadily during the past few years. Her voice shows gain in volume, steadiness, and richness of quality. She sang with lovely coloring on Monday, with authoritative delivery, intelligent command of the Verdian style, and a constant output of communicative emotion. Mme. Müller's acting of the dusky princess lacked nothing in feeling or fire. Of course she made a superb Aida in appearance, what with her regal figure and comeliness of features.

As Radames, Giovanni Martinelli, that great favorite, functioned in one of his best

vocal flights and histrionic delineations. He was in flawless voice. His Celeste Aida brought him a tremendous first act triumph. He was brilliantly compelling also in the Nile and Prison scenes. As an actor, Martinelli ranks with the leading lyric impersonators of all times.

Karin Branzell repeated her sumptuous and resourceful version of Amneris. Her opulent tones, used with consummate art, found warm response from the listeners.

In the part of Amonasro, de Luca has fine opportunities, which he uses richly, for the display of his talents as an eloquent singer and projector of operatic characterization. His voice was in its best bloom last Monday and he added magnificently to

the warmth and propulsiveness of the performance.

Others in the cast were Messrs. Pinza (a convincing Ramfis), Macpherson, and Paltrinieri; and Mme. Doninelli, whose clear tones and fluent vocalism were heard in the role of the Priestess.

Tullio Serafin—what shall one say of that always masterful artist of the baton? He is inexhaustible in the outpouring of his marvelous musical and temperamental gifts. He guided the representation with a firm and yet elastic hand, he inspired the singers, and he made his orchestra whisper and roar at will. He is an artistic giant.

Enthusiasm ran rife throughout the evening and there were the usual handclapping, "bravo" and "bis" shouts, and endless curtain calls for all concerned in the success of the premiere.

The balance of the repertoire this week was Walküre, Wednesday; Haensel and Gretel and Pagliacci, Thursday; L'Africana, Friday; revival of Flying Dutchman, Saturday matinee; Faust, tonight, Saturday.

Chicago Opera Begins Season With American Premiere of Lorenzaccio

Capacity Audience in Attentive and Enthusiastic Mood—Cast Well Chosen, With Vanni-Marcoux in Title Role Scoring His Greatest American Success—Libretto Follows De Musset's Drama—Music Effective and Melodious With Modernistic Tinge

CHICAGO.—For the first time in five years the Chicago Civic Opera opened its season with a novelty. Judging from the reaction of the public, Ernest Moret's Lorenzaccio, produced for the first time in America on October 27, made a distinct hit, and to Vanni-Marcoux, who had the title role, went the honors of the night. The distinguished Franco-Italian singing actor had his first opportunity on this occasion to appear in an opening performance of the Chicago Opera, and he made it count so much that we may truthfully say he scored his greatest American success as Lorenzaccio.

The opera was composed by Ernest Moret for the Paris Opera Comique, where it was produced ten years ago with Vanni-Marcoux creating the role of the hero, which had been written by the French composer with this baritone in mind. Moret, a pupil of the late Jules Massenet (for whom it is said he orchestrated the opera Panurge), is far more modern and no less melodious than his famous instructor. Moret knows the stage; his music follows the plot instead of the plot following his music, and the action on the stage is depicted in the orchestra pit. This is as it should be in a drama of the intensity and power of the one under review. There are no special arias for any singer, and it is from the dramatic standpoint

that the work of the principal protagonists must be considered.

THE PLOT

The plot of Lorenzaccio is not new for those who have read Alfred de Musset's famous drama of the same name, which was published in 1834; nor is Lorenzaccio a closed book to those who have read the history of the Medici or who recall the play of the same name as performed some thirty-four years ago by the late Sarah Bernhardt and given annually at the Comedie Francaise in Paris, where it held the boards for many years.

The first scene illustrates the morals of the ducal court of the Medici, as well as the relations of the chief characters, Alexander the Duke, and Lorenzo, his cousin. Alexan-

der is a monster of cruelty and lust; Lorenzo serves him in both capacities; and on this occasion he is procuring for him a girl of fifteen.

In the second scene, the Cardinal Cibo and Messer Maurizio attempt to warn Alexander against Lorenzo, whom the Cardinal

(Continued on page 28)

Los Angeles Opera Announcement

LOS ANGELES, CAL.—Directors of the Los Angeles Grand Opera Association, at a meeting held on October 20, voted to make no new contracts, either for singing artists or for a manager until a new group of guarantors has been secured. David T. Babcock, president of the association, in a statement made after the meeting, said that the decision made it impossible at this time to renew the appointment of Merle Armitage as manager of the association. Verbal notice was given Mr. Armitage that after ninety days his position as manager would end. Mr. Babcock also said that the latter may be re-employed when new contracts from the association's guarantors are secured.

The five year contract of the original guarantors of the association ended with the close of the present grand opera season. Mr. Babcock added that in spite of the good season they were forced to carry over from last year a deficit of \$21,000, and although the records are not yet complete, the Los Angeles Grand Opera Association will probably have a deficit of about \$11,000. Future plans will not be announced until new contracts from the guarantors have been secured, and until a conference with the San Francisco Opera Association which will take place on October 27.

R. B.

Tipica Orchestra Starts Tour in States

After two days of farewell receptions and amid cheers of well-wishing, the Tipica Orchestra of Mexico left Mexico City on October 10 for its tour of the United States. The Tipica season opened October 13 at Harlingen, Tex., where two packed houses greeted the "ambassadors of music" from the republic to the south.

The Tipica tour is being watched with interest because of two things. The first, quite naturally, is the success of the tour from the audience standpoint, and reviews of the concerts to date indicate that the Tipica concerts are offering more program for the money than many road attractions in several seasons. In addition to the orchestral numbers there are offerings by Maria Romero, soprano; Jose de Arratia, tenor; los Charros Mexicanos, the marimba band; los Trovadores del Bajio, the male quartet; and Lucay and Anita, sensational dancers.

Senora Romero has been accorded excellent reception by the critics who have in every instance praised her work. Senor Arratia has been commended for his singing of folksongs of Mexico, of which there are thousands since Mexicans write songs about cats, dogs, drunkards, birds, and incidents with an astounding prolificacy; and it takes a certain amount of spontaneity to put them over. The marimba band is again a great favorite, and the male quartet has been characterized as being piquant in its manner of singing. Juan and Anita Lucay, the dancers, are most enthusiastically received, to judge from the press reports, their youth and aristocratic appearance being much in their favor.

It is quite generally admitted that the Tipica Orchestra is really not itself unless under the baton of Senor Torreblanca, and much of the success thus far achieved by the

Tipica personnel is due to the sympathetic direction of the beloved Mexican maestro.

The second point of interest in the Tipica tour is the mode of transportation. The first 10,000 miles of the tour are being made by bus, two 21-passenger coaches having been chartered for the company and a truck for the transportation of the baggage and larger instruments. The company manager has reported that this form of travel is far more successful than it was at first thought it would be, and that even on the long jumps there has been little discomfort.

This is the first time in the history of the concert stage that a major company has elected to make any extensive tripping by bus, and the outcome of the experiment is being watched on many sides. The flexibility of movement adds considerable to the convenience, it being possible to deposit the entire company either at their hotel or the theater without any wasted time or movements.

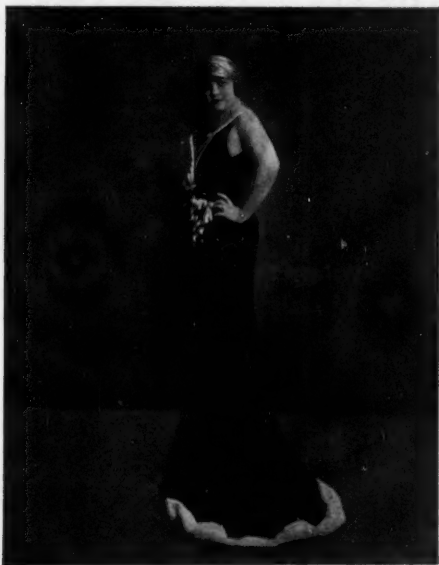
S. E.

Tipica Orchestra Scores in Houston

A telegram from Edna W. Saunders of Houston, Tex., states that "of all the Tipica Orchestras that have come out of Mexico, the present one, conducted by Torreblanca, is far superior. The orchestra and all solo elements are superb and the programs had to be delayed almost an hour to accommodate the crowd. Romero is marvellous." To cap the climax, Mrs. Saunders wants a return date later in the season.

Lubbock Enjoys Tipica

A telegram from Lubbock, Tex., says: "Tipica concert most thrilling musical event ever on South Plains. All enthusiastic."



ROSA PONSELLE,

who made her first appearance of the season at the Metropolitan on Friday evening in L'Africana. She sang in Montclair, N. J., on October 17, and inaugurated the new Bushnell Memorial Auditorium in Hartford, Conn., on the 18th, this being the opening attraction of the Kellogg Series and incidentally marking her eleventh consecutive appearance in that city. On October 23 she was soloist on the R. C. A. Hour over WEAF. (Photo © Mishkin.)

German Opera Announces Plans

The German Grand Opera Company, J. J. Vincent, managing director, announces the personnel, repertory and itinerary for its third American tour, beginning in Washington on January 5, and winding up at the Jolson Theater, New York, March 9.

Cities to be visited include: Washington, Baltimore, Cleveland, Detroit, St. Louis, Omaha, Denver, San Francisco, Los Angeles, San Diego, Phoenix, El Paso, Amarillo, Oklahoma City, Wichita, Sioux City, St. Paul, Cedar Rapids, Des Moines, Kansas City, Milwaukee, Chicago, Cincinnati and New York.

The principal conductor is Dr. Max von Schillings, former musical director of the Berlin Staatsoper and engaged there this autumn as guest conductor for thirty-five performances of the Ring. His assistants will be Carl Adler and Hans Blechschmidt.

The sopranos are: Johanna Gadske, Margaret Baumer, Emilie Frick, Isolde von Bernhard, Klara von Kullberg, Hedwig Jungkurth, Eleanor Starkey and Marie Masure; contraltos—Marie von Essen, Adi Almosino, Elizabeth Riegles, Ida von Barsy and Evelyn MacNevin; tenors—Johannes Sembach, Carl Hartmann, Max Adrian, Gustav Werner and Siegmund Gronvelt; baritones—Max Roth, Richard Gross, Eric Wildhagen, Wilfred Laffer and Edward Strauss; basses—Carl Braun, Hans Hey, Laurenz Pierot and Allen Hinckley.

The stage directors will be Jan Heythekker and Kurd Albrecht, and the entire company will number 150 artists, including a mixed chorus and symphony orchestra. A special train, comprising six passenger cars and seven baggage cars, will transport the company and its settings from coast to coast.

The repertory includes Mozart's Don Juan, Wagner's Flying Dutchman, Tristan und Isolde, Das Rheingold, Die Walkure, Siegfried and Gotterdammerung, also d'Albert's Tiedland.



JOHANNA GADSKI.

consults with Carl Adler, conductor (left), and Dr. Max von Schillings, principal conductor, all of the German Grand Opera Company, regarding the score of d'Albert's Tiedland, which the company will present on its third American tour this winter. The photograph was taken last summer in Mme. Gadske's home just outside of Berlin.

New Appointments at the Cleveland Institute

Margaret Roenfeldt, who was graduated from the Cleveland Institute of Music with honors in June, returned with the opening of school to the other side of the desk. She has been appointed to the piano faculty.

She studied piano with Beryl Rubinstein, who is dean of the faculty of the school and head of the piano department. She was singled out as the best all-around student, showing the highest average in all subjects taken, and was awarded the gold prize offered for

that achievement yearly by Mrs. Franklyn B. Sanders, director of the school. Miss Roenfeldt was awarded a teacher's certificate in piano upon her graduation. She was also a winner of a Juilliard Scholarship.

The faculty at the Institute has been increased by four teachers, including Miss Roenfeldt; Dence Leedy, formerly a member of the piano faculty of Oberlin College and a composer and concert artist, who joins the piano faculty; Mabel Woodcock Pittenger, who is assistant in the violin department, and Evelyn Scholl, who will teach theory and English. I. C.

Seven Win Schumann-Heink Scholarships

Seven young women, including a blind girl and a Japanese, have been awarded scholarships for vocal study with Ernestine Schumann-Heink. They represent six different states: Iva Dagley, Lexington, Ky.; Louise Rich, Philadelphia; Violet Siewert, Hartford, Conn.; Marguerita Kupper-Smith, Mobile, Ala.; Tazu Takagi, New York; Edith Lyon, Memphis, Tenn., and Mary Hinchcliffe, Bridgeport, Conn. The latter is almost completely blind, but is studying to be a vocal teacher. Her scholarship will include observation of Mme. Schumann-Heink's teaching methods during the periods she is giving lessons.

These awards were made to pupils who were considered by Mme. Schumann-Heink to be exceptionally promising, but who were financially unable to pay for lessons. Other scholarships will be given when she completes examination of another group now under consideration.

Denishawn Dancers Please

With Mary Campbell at the piano, the first of six Friday Evening Dance Recitals was given at Washington Irving High School, October 17, before an audience which crowded the auditorium. Fourteen numbers, consisting of solo-dancing and ensembles, made a very interesting program, Ernestine Day executing a Moonlight Dream, also a Viennese waltz and Chinese dance, all in appropriate costumes, in such manner as to win resounding applause. All the music was by standard composers, was well played, and brought to notice, beside Miss Day, Charlotte Maffitt, Mary Josephine Martin, Janet Blum, Mary Tracht, Regina Beck, Campbell Griggs and others in group dancing. Manager Arens is to be congratulated on furthering this phase of art, also the People's Chamber Music series.

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Music, the Eternal Guardian of Romance

A Miniature History

A simple story of why music speaks so readily to men, women and children.

By Theodore Stearns

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3RD AND CONCLUDING INSTALMENT

NO MYSTERY IN GRAND OPERA

Wagner perfected the art of descriptive music—he made his orchestra tell his story as much as the actors and singers on the stage. This scheme was not especially new. Haydn, Gluck, Mozart, Beethoven and Weber had done this before, but they had only touched upon the idea. There are two ways to make a thing important and impressive. One is by talking loud and fast; the other way is by sinking your voice almost to a whisper and speaking slowly. Wagner used both of these principles in his music, and so thoroughly that there is really little more to be said in music along those lines. As a boy, the sight of an injury done to a dumb animal made Richard Wagner sick for a week. He died in an interesting palace along one of the canals in Venice, in 1883.

For many years grand opera has been the most elaborate and luxurious form of music in history. It is an expensive affair, because it requires expert singers who have had a costly training; a large orchestra; a full chorus; scenery; costumes and stage settings; and special lighting effects, as well as a special stage to produce it properly. It is possible that the radio and the sound-films of Tomorrow—and especially when television is perfected, which is not long distant—will, in time, do away with the present manner of giving grand opera. There is no particular mystery about grand opera—only an exceptional lure. Behind its scenes, as the performance goes on, the singers and stage hands are as busy and human as the people behind the counters of a department store. There are attractive goods displayed and the salesmen present them to the customers and talk to them as they sell. The stage director is the floor-walker and the conductor of the orchestra is the boss.

BERLIOZ AND FAIRY LACE

Over in France a great master of descriptive music died shortly after the close of our Civil War. This young man had run away from a comfortable home and had wandered the streets of Paris, getting into all sorts of difficulties. The only instrument he could play was the guitar. All his life he had given in to his emotions and had suffered accordingly. When he was studying in Rome he used to put wire strings on his guitar, go out on the Appian Way in thunder storms, and howl like a maniac. This man was Hector Berlioz. He grew up to be the father of what we call impressionistic music in orchestral writing. He had such a marvelous talent for composing for a big symphony orchestra that he could give the impression of more noise with just one trombone than Richard Wagner did with six of them. In his Romeo and Juliet overture, Berlioz wrote passages for four trumpets, for instance, so expertly moulded into the rest of the orchestral instruments that they sound as dainty and fairy-like as fine lace. This art of reserve strength and absolute certainty in using an unusual combination of instruments in order to create a certain impression is the despair of all composers today.

[This is the concluding instalment of Theodore Stearns' brief and attractive history of music. It deals with the modern development of the tonal art, with Hector Berlioz as the starting point. The birth of music, its adolescence and its maturity during the reign of the great classicists were dealt with in the instalments that appeared in the last two issues of the MUSICAL COURIER.]

Berlioz painted pictures with his orchestra, and he could paint musical water colors as easily as musical oil portraits without ever having to use all the "paint" on the palette of his brain. He needed no opera stage; as a matter of fact he scorned it. He made a picturesque pilgrimage through Europe, driving from place to place with only a trunk full of his manuscripts strapped behind the chaise. Arriving at a city, he assembled an orchestra, rehearsed it, gave a symphony concert, then hitched up his team of horses and drove away. He was the star of all troubadours. Sometimes he was lucky—sometimes not. Like Wagner, he simply had to write big compositions about big subjects but the thunderstorms of Berlioz were always full of fleecy rain. He is, and always will remain, the father of French music.

DEBUSSY AND THE BUTTERFLY

The more modern French composer, Claude Debussy, spent six years finishing his one opera, Pelléas and Melisande, but when it was completed it was just about a perfect combination of delicate tenderness and moody melancholy. More than that, Debussy had featured the chord of the ninth—which anyone can play on a piano by placing five fingers on the keyboard three tones apart, C, E, G, B, D. Debussy further evolved the idea that any tone—sharp or flat—could be held out in the bass and no matter what chord of the ninth was played on top of it, it must result in a new and beguiling harmony. He shocked the old die-hards with this musical idea, but it was such a lovely one that Debussy's music is an entrancing relief far and wide: in piano recitals and in symphony concerts. It is illusive music. "Now you get it—now you don't," as the boy said when he was chasing the butterfly.

THE DRAMATIC BOOT OF EUROPE

In Italy, the development of music has been principally along vocal lines. By nature romantic and emotional—even sentimental—and as familiar with intrigue as he is with his native sunshine and picturesque scenery, it is not surprising that the Italian turned instinctively to dramatic opera and the serenade rather than to the symphony and the string quartet. The deeper sense expressed by the latter forms, and without a picture to charm the eye, does not so easily attract the Latin races found in Italy

or Spain. At the same time we should not forget that music first had to pass through the throat of Italy before it was expanded and made a cult in countries like Germany, France, the Netherlands, England, and finally America. Being the oldest civilized land of them all, Italy had had ample time in which to develop its favorite art of song and send it on its missionary way.

Nor should we assume that the early Italians merely sang. Their Middle Ages was rich in string music—there is where the violin found its first roost. And church music had been so busily developed there that by the time it reached the boys Bach, Handel, Haydn, Mozart and Beethoven, all they had to do was to stamp it with their genius. Furthermore, Italy was the great Mecca for every foreign musician. Berlioz finished his studies in Rome; most of the German composers and virtuosi concentrated there; Debussy and Mendelssohn visited Capri in the Bay of Naples, and Richard Wagner died in Venice. The composers of the last century, particularly the Germans, even wrote the titles of their compositions in Italian, and the early works of practically every one of them bore strong evidence of the reigning Italian style. Today, and through the industrious inspiration of Giuseppe Verdi and his extremely talented follower, Giacomo Puccini, Italian music lives in grand opera. There have been, and still are, many other distinguished Italian composers of course, but the two men mentioned are the high points.

MUSIC ENSLAVED

From the trouble-swept interior of Russia arose a distinctly new school of musical composition in the century just behind us, led by Peter Tchaikowsky and culminating with Igor Stravinsky and his followers, who are actively alive and absorbing enormous attention. It had taken some time for Russian music to spring up and make itself felt in the outside world, simply because any distinct new art must first play an important part in the lives of the people from whom it springs. The best way to describe Russian music is to picture briefly the conditions that existed in that country itself. Russia is a land of vast distances, and for genera-

tions its common people were for the most part hut-huddling slaves. The fearful patience which this condition forced those human beings to observe developed in them ghastly and morbid forms of thought. Their self-expression struggled against the fists of tyrannical czars, and when it finally broke through from beneath the spike-shod heels of those rulers it was bound to be bitterly introspective. In other words, centuries of tragedy and sadness could not result in easily expressing hopefulness and sunshine when it came to music. Even the Russian National Hymn is full of pathos.

With this background for his musical palette, Tchaikowsky colored his works with gloom, but invariably lit them here and there by passages of the most royal hope and melodies of transcendent beauty. His music, more than that of any composer who lived before or after him, perfectly describes what was going on in the souls of the people that lived around him, and for that reason it is very great music.

ITS GREAT STRUGGLE TODAY

In these modern days, however, your Russian composer has pretty nearly taken all the charm and grace out of music. What remains is a curious mixture of originality and brutality. Many music lovers think that Stravinsky, and more particularly his followers who have gone further, simply crushed the butterfly and held up its poor little corpse as something nicely interesting to look at. Technically, what they have done is to write what we call discords and to make those discords sound as harsh and unpleasing to the ear as possible. On the other hand they have given us novel, interesting and exceedingly effective rhythms as well as new and attractive combinations in their orchestral works. Their style is now being almost universally adopted by other composers in other lands, but it is very probable that the reason is that the composers of today lack the gift of pure melody or else are afraid to use what gifts along those lines the gods may have given them, in the fear of being called old-fashioned. After all is said and done, music is naturally as melodious and sweeping and simple as Nature herself—from which it sprang originally. The first drums of the savages were made from hollow logs, quite true, but I'll venture to say that those logs at least were straight and not full of knots.

The world at large is eagerly listening to this latest development in music; just now the world happens to be in a very restless state and is willing to listen to anything that sounds new and distracting. We call this new music ultra-modern, a term in itself so lacking in originality that it had to be borrowed from the old Greeks and Romans. This ultra-modern music, best described as a coat with a pant leg for a sleeve, is written

(Continued on page 19)

London Proms End in Scenes of Wild Enthusiasm as New Season Starts

Felix Salmond the "Opener"—Forecast of the Season's Offerings

LONDON.—The thirty-sixth, and by all odds the most successful season of Promenade concerts, has come to a close—as it began—under the indefatigable baton of Sir Henry Wood. Except for an occasional guest, such as Sir Edward Elgar conducting his own second symphony during the final week, Sir Henry has been the sole conductor of this unique series for thirty-six years. Thirty-six years, from six to eight weeks each year, six times a week and three hours per night—surely a record of baton endurance rarely matched.

The present "Prom" Orchestra is almost identical with the nucleus of the larger new B. B. C. Orchestra, which is about to make its first bow under the direction of Dr. Adrian Boult. It comprises, besides a fine string body, nearly all the best solo wind players in England, and is the first truly permanent orchestra of its size—114 players—that the country has ever had.

The aggregate attendance of the Proms was greater this year than ever before, and the enthusiasm commensurate. It burst with a veritable tornado of applause at the last concert of the season—a popular Saturday night, which included a rousing performance of the Bach D minor toccata and fugue, made famous by Stokowski and the Philadelphia Orchestra. The real finish, however, came the night before, when the Ninth Symphony of Beethoven was produced with the aid of the new National Chorus, 250 strong, which gave an excellent account of itself.

A GOOSSENS NOVELTY

The last British Composers' Night brought us two of the most successful works heard

this season. Eugene Goossens' oboe concerto, in which his brother, Leon Goossens, first oboe of the orchestra, played the solo part, and John Ireland's piano concerto, with Helen Perkin, a young English pianist, as soloist. Goossens' work is in the composer's familiar, effective vein. It is most accomplished in its orchestration and its treatment of the solo instrument, the orchestra being kept well in the background most of the time.

FELIX SALMOND RETURNS

Meanwhile the new concert season of 1930 has set in. Felix Salmond, English cellist resident in the United States, has made a welcome reappearance in his native land, playing in recital in which the fifth cello sonata of Beethoven for the outstanding feature. His noble tone and his superior interpretative powers were at their best, and he earned the ovation he got. Another old London favorite, Benno Moiseiwitsch, has given two of a series of three recitals, and drawn enthusiastic audiences. Comment is reserved until after the last concert.

THE COMING SEASON

The scene is now set for what promises to be the busiest, if not the best, orchestral season since the war. Three distinct—really distinct—London orchestras offer separate subscription series; plus one special series outside their regular scheme. There are besides, the Sunday afternoon concerts at the Albert Hall (by the London Symphony) and the Palladium (by the New Symphony Orchestra) as well as the visiting orchestras. One of last season's series, however,

(Continued on page 27)

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A GROUP OF QUEBEC CHILDREN, trained by Mme. Arthur Duquet, who gave folk dances of Normandy, Auvergne, Brittany and Anjou. In the center is nine-year-old Yvette Martin Laferrière. Louise Leclerc is at her right and Andree Dugal at her left.



MEMBERS OF LA SOCIÉTÉ CANADIENNE D'OPÉRETTE who gave the premiere performance of *A French-Canadian Wedding* of 1830. They are here shown at the wedding feast. The music was furnished by Elisee Ouellet and his four sons, millers who live about 100 miles from Quebec.

Third Biennial Folklore Festival Held in Quebec

Early Days of New France Pictured in Songs, Dances and Pageants—Interesting Handicraft Displays—All Events Well Attended—Many Visitors From United States

Scenes of old-world pageantry, songs and dances of medieval France and the early days of New France marked the third Folklore Festival, held in Quebec, October 16 to 18. The Chateau Frontenac, that gray stone pile, half modern hotel, half feudal castle, rang with the songs of a gallant and romantic past, and the gorgeous peasant costumes made kaleidoscopic colors in the dances. The participants in these festivals are all "habitants," whose ancestors were the first white men in the New World. To these people the pageantry is a real part of their lives, and it is this which gives the songs and dances their real folk flavor and the dig-

nity of authentic tradition. Old people and children take part in the gaiety with equal zest, and, in spite of the fact that for many of them it was their first visit to a town of more than 200 inhabitants (Quebec is a

city of 142,000), the large audiences and the encounters with metropolitan visitors in no way ruffled the innate dignity and poise of these descendants of the first settlers.

There were four concerts, one on each of

dren, in dances of Brittany; more "Visions Canadiennes"; old dances of Anjou; and songs by Lionel Daunais, baritone, preceded the operetta.

The Saturday matinee repeated the wedding operetta and several other features of preceding programs. A novelty was a female quartet from Montreal, Les Chanteuses du Saint-Laurent, whose members are, Blanche Archambault, Marie-Rose Decarie, Berthe Cabana and Anne Malenfant. Their songs were typical French-Canadian folk music, and were greatly enjoyed.

L'Ordre de Bon Temps, another operetta, by Louvigny de Montigny and Robert Choquette, depicting Port Royal in the days of 1606, was the principal number of the final evening. The actors were again members of La Société d'Opérette, Honore Vaillancourt, director, and, likewise again, they distinguished themselves by their performance. The St. Paul de Metis group repeated their quadrilles, square dances and reels, and Philéas Bédard once more won applause for his songs. The Quebec children, in their last appearance of the festival, were charming, and little Mlle. Laferrière again covered herself with glory. An unannounced attraction was the appearance of Mme. Maubourg-Roberval, who sang delightfully, with Oscar O'Brien at the piano.

Audiences of more than 1,000 attended on each evening and manifested their delight in the programs with an enthusiasm as hearty and spontaneous as that of the performers. This is the third of these folklore festivals to be held in Quebec, and its success was even greater than that of the previous events, which took place in May, 1927 and May, 1928. The third festival was originally set for the same month of this year, but, due to the death of Charles Marchand, baritone, one of the moving spirits of the festival who was to appear as a soloist, it was postponed until October. These festivals have done much to acquaint the people of the United States with the rich store of folklore that Canada, particularly Quebec, offers, and one of the most interesting features is the handicraft—the hand woven rugs, shawls, blankets and other examples of native workmanship—on display in the Chateau Frontenac.

Especially credit for the success of these events goes to John Murray Gibbon, originator and supervisor, and Harold Eustace Key, musical director, both of whom are identified not only with the Quebec festivals, but all the festivals sponsored by the Canadian Pacific Railway.



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Louis Cheslock was born in London. He came to America at an early age. In 1917 he was appointed to the teaching staff of the Peabody Institute as instructor of Violin, and in 1922 as instructor of Harmony also. He plays first violin in the Baltimore Symphony Orchestra. His appearances before the public are as composer, conductor, violinist, lecturer. Representative orchestras and artists have performed his compositions, eliciting high praise, and many of his works have been awarded prizes in nation-wide competitions.

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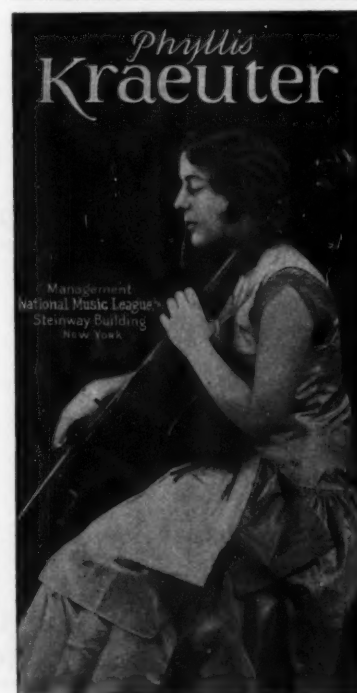


OFFICIALS GREET HABITANTS AT QUEBEC FESTIVAL

Mme. Napoleon Lachance, spinner and weaver of the Ile d'Orleans, with Philéas Bédard, raconteur and folk singer of St. Remi de Naperville. At the left is George Stephen, vice-president of the Canadian Pacific Railway, and at the right His Honor G. H. Carroll, Lieutenant-Governor of Quebec. All about them are fine examples of French-Canadian weavers' art.

the three evenings, and a Saturday matinee. Thursday evening brought, the Bytown Troubadours, four male singers dressed in typical shantymen's garb who delighted their audience in some half-dozen French numbers; fifty Quebec school children, trained by Mme. Arthur Duquet, in Norman songs and dances; "Visions Canadiennes," a charming pastorella; folk dances of the Northwest by a group from St. Paul de Metis, Alberta; folk songs by Philéas Bédard, whose seventy-two years have not impaired the vigor and clarity of his baritone voice; dances by Pierre Guerin, another example of hale old age, who, at eighty-nine, danced an intricate rustic tap dance; and, in conclusion, Dances of Limousin, by Les Disciples de Massenet. One of the bright and particular stars of this performance—and, indeed, of the whole festival—was one of the Quebec children, little Yvette Martin Laferrière, whose singing and dancing and true Gallic gaiety brought her hearty applause and won all hearts. The dancers from St. Paul de Metis were also especially interesting. They are a people of mixed French, Irish, English and Indian blood, and their dances were such lively measures as the double jig, the duck dance, the Red River jig and the reel of eight, reminiscent of the country dances of the eighteenth century.

The high light of Friday night's concert was the final number, *A French Canadian Wedding* of 1830 with traditional melodies arranged by Oscar O'Brien, interpreted by members of La Société Canadienne d'Opérette. This was a vivid picture of bourgeois nuptials of a century ago, and showed some of the customs of the day, such as auctioning the bride's slipper. The Quebec chil-



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Beatrice Belkin

Coloratura Soprano of the
Metropolitan Opera Company

Irving Weil
in Evening Journal

New Metropolitan Opera Soprano in Recital

Operatic contracts from the spring-board of the radio have now become almost as smooth a possibility as radio contracts via the opera, and one of those who can prove it is the young American coloratura soprano, Beatrice Belkin. Her singing voice has persuaded Mr. Giulio Gatti-Casazza, of the Metropolitan, to put her name on this season's roster, and last night she gave a recital in the Town Hall, doubtless to persuade others that she deserved it.

It was not difficult to agree with Mr. Gatti, even though the concert hall on 43d St., unlike the Metropolitan, is not a block long and therefore is kinder to a light soprano such as Miss Belkin than the great spaces of the opera house will be. For she has an extremely pretty voice and it is sufficiently well placed to give it the resonant carrying quality that often offsets the handicap of too little volume.

The singer last night divided her time and her style between songs chiefly from the German and the French, and some of the tricky items of the florid repertoire; but in each type she managed admirably to keep away from the scarred old standbys of such programmes.

Her first bout with ornamented song was an air from the eighteenth century Gretry's forgotten opera, "Zemir and Azor," a bit of French filigree that we have not heard for years. Afterward there was the far more elaborate air for soprano from Meyerbeer's "Star of the North" and finally the excruciatingly difficult air of Zerbinetta from Richard Strauss's "Ariadne auf Naxos," in which he sought to roll together about everything that had ever been done of this sort.

Of course, there was a flute—for Meyerbeer, two of them—since a florid singer must have her cadenzas, and what are cadenzas without a flute to echo, to imitate, to pair with in unison. In the Meyerbeer aria, Miss Belkin had a special cadenza written by Estelle Liebling. Hendrik Devries and George Possell played the two instruments.

In her singing of these vocal difficulties Miss Belkin gave the impression of ease and very considerable mastery. Her roulades and chromatic runs were excellently done and her trill, even on the highest notes of her scale, was clear and true.

The straight songs on her programme were drawn from such minor fabricators of the German lied as Ludwig Thuille, Kienzl, Erich Wolff, Marx and Mahler, and to these she added others by Hue, Granados, Mme. Poldowski, Cavalli. Her lyric gift is also considerable and she sang with especial charm Thuille's "Yearning" and Kienzl's "Our Lady of the Mountains," as well as a delightful Swiss folksong which she gave as an encore.

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George Engles 711 Fifth Ave.
Managing Director New York City

W. J. Henderson
in New York Sun

Soprano Engaged for Metropolitan, Re- ceives Warm Welcome at Town Hall

Beatrice Belkin gave a song recital last evening in the Town Hall. This young lady has for some time been a favorite with frequenters of the Roxy Theater and listeners to the radio. She has been engaged for the Metropolitan Opera House, and it remains to be seen just what will be her opportunities in that institution.

With last night's audience she was a success before she sang her first phrase. She was welcomed to the platform with long continued applause and a storm of approval followed her opening number, which she sang in a nervous and uncertain manner.

But when she had recovered from her nervousness she disclosed her true quality.

"Taste" "Musical Feeling"

It was in the operatic airs that Miss Belkin gave the greatest pleasure. There were three of them on the program—one from Gretry's "Zemir et Azor," the once famous "La, la, la, air chéri," from Meyerbeer's "L'Etoile du Nord," with two flutes; a number with which Jenny Lind was brilliantly successful, and the air of Zerbinetta from Richard Strauss's "Ariadne auf Naxos." Miss Belkin's singing of these operatic excerpts evoked much applause. Her delivery of the coloratura was marked by facility, accuracy, good intonation and beauty of tone.

Pitts Sanborn in Telegram

Beatrice Belkin Pleases Big Town Hall Audience

At the Town Hall last evening Miss Beatrice Belkin gave a first song recital in the presence of a large and friendly audience. Though new to the Town Hall, the young soprano is by no means a stranger to the local public, for countless thousands have heard her in the Roxy basilica. This coming season, moreover, she is to take her place among the ornaments of Mr. Gatti-Casazza's famous yellow temple.

"Vocal Range" "Freedom of tone"

Enthusiastically recalled, Miss Belkin added as an encore the "French Serenade" of Leoncavallo, which she sang in every respect delightfully. The rigorous gymnastics of Meyerbeer, supplemented with an intricate cadenza from the pen of Miss Estelle Liebling, had brought the soprano to a point where she sang not only with superior technical control but with spirit, grace and captivating charm.

Songs in French or in Spanish followed, and to conclude the program there was the further ordeal of that air for Zerbinetta which Richard Strauss wrote into the "Ariadne auf Naxos" with the apparent intention of going Mozart's Queen of the Night one better.

F. D. Perkins in Herald Tribune

Unusually Large Audience Hears New Metropolitan Coloratura at Town Hall

Miss Beatrice Belkin, the one native New Yorker on the Metropolitan Opera Company's list of new singers for 1930-31, gave her first New York recital last night in Town Hall before an unusually large audience, in comparison with the average gathering for a debut recital in early October. But, with her frequent singing at the Roxy Theater and with the "Gang" also directed by S. L. Rothafel, Miss Belkin has not lacked opportunity to be known both to New York and other audiences.

Miss Belkin merited critical thanks in her program making, by avoiding numbers which are liable to become chestnuts before a music season has traversed many months. The coloratura repertoire was represented by an aria from Gretry's opera "Zemir et Azor," with Hendrik Devries as assisting flut-

ist; the aria from Meyerbeer's "L'Etoile du Nord," in which Mr. Devries and George Possell played a flute cadenza devised by Miss Belkin's teacher, Estelle Liebling, and Zerbinetta's aria from Richard Strauss's "Ariadne auf Naxos," which Miss Belkin had offered at her Metropolitan audition.

"Clear top Notes" "Expertness"

The Meyerbeer air, which afforded the best display last night of her ability in music of this type, was sung with firm and clear top notes and very commendable tonal steadiness, and reaffirmed the impression of expertness in such florid music which the soprano had made at the Roxy.

Leonard Liebling in New York American

Beatrice Belkin Warmly Greeted in Her Song Debut

A youthful American soprano, Beatrice Belkin, made her song-recital debut last evening at Town Hall. She had previously won many friends through her vocal activities on the radio and as a frequent soloist at the Roxy Theater. Added interest attached to her appearance last night through the fact that the Metropolitan Opera House recently placed Miss Belkin on its season's roster of sopranos.

All these circumstances served to attract an uncommonly large audience, and the young artist had the encouraging experience of facing not one empty seat when she stepped forth to undergo the ordeal of her first recital in New York.

"Enchanting head-tones" "Lovely pianissimo"

Meyerbeer's big aria (with a two-flute cadenza) from his "L'Etoile du Nord," epitomized Miss Belkin's best achievements. She reveled in the florid passages, tossed off long-held trills and crackling staccatos, and chased the pair of flutes, and was chased by them, in truly virtuosic fashion.

The scintillating cadenza, written by Estelle Liebling, bristled with all the technical fol-de-rols beloved by coloratura singers and their teachers.

Noel Strauss in Evening World

Despite the old adage, something new under the sun occasionally occurs even in these sophisticated days. Only recently Beatrice Belkin, a youthful favorite of Roxy's Gang, gave the antique saw the lie by proving that the chasm between movie entertainment and grand opera may be bridged at a bound. Before leaving the cinema fame for the Metropolitan, where she will debut this season, the plucky singer decided to give a recital, carrying out this purpose at Town Hall last night to the manifest delight of a friendly audience.

Without a hint of prima donna airs and graces Miss Belkin went through her decidedly difficult program in an unassuming, girlish manner that had something naively captivating about it. This frank and modest demeanor combined with an engaging personality were not long in awakening a ready response, and there was little doubt that these assets had done their large share in fostering a popularity attested to by the huge masses of flowers that passed to the platform during the evening.

"Agility" "Sweetness"

The seldom attempted aria, C'est bien l'air (which Meyerbeer added to his L'Etoile du Nord for Jenny Lind in the finale of the last act of that opera, where the future Russian Empress, Catherine the First, is restored to reason after a fit of madness) was given yesterday evening with its original accompaniment of two solo flutes. To augment the difficulties of the florid coloratura flights, there was a new cadenza for voice and flutes written by Estelle Liebling which brought the selection to a highly ornamental close in which chromatic runs, a lofty trill and a culminating D in altissimo found a place.

Samuel Chotzinoff
in Morning World

From the career of Miss Beatrice Belkin one may deduce that what is good for Roxy's is good for the Metropolitan. Miss Belkin, as all the world now knows, has been filched from Mr. Rothafel's movie house, where she has thrilled to the delighted customers, and is to grace, instead, Mr. Gatti's music temple this coming season, an elevation which the young soprano celebrated last night with a song recital at the Town Hall.

The occasion had, therefore, a significance beyond that of a mere debut, and last night's patrons, of whom there were a great number, were obliged to observe as well as listen. How would Miss Belkin look as Julia or Lucia, should Mr. Gatti confer upon her these tender heroines? Or, denied these gifts, how would she adorn the lesser ladies of grand opera—Alice or Inez or, perhaps, the shepherd in Tannhaeuser; or, hope having fled entirely, one of the flower maidens in Parsifal?

Earnest opera fans are understandably given to such speculations. So I find it a pleasant duty to record that Miss Belkin is petite and slim and dark and that her assumption of the Metropolitan's first string roles would ravish the eye of both subscriber and stampee. In addition her stage deportment includes the cute and the arch, which open up a gallery of fetching musical ladies—Dinorah, Musetta, Rosina and that naughtiest of stage women, Norina in Don Pasquale.

As for Miss Belkin's musical accomplishments, I might add for the information of those who are interested in the voice that the young lady owns a soprano of wide range, which she used last night with professional skill.

The program was an adroit arrangement for the publication of a variety of musical styles—an old Italian and French group by Cavalli, Gaffi and Gretry; a German section consisting of Thuille's Sehnsucht, Kienzl's Maria auf dem Berge, Erich Wolff's Marchen, Marx's Wie Einst, and Mahler's Wer dies Liedlein Erdacht; songs in French by Hue, Poldowski, and two of Granados in Spanish. All these Miss Belkin sang with excellent diction and a feeling for the words and music.

In an aria from Meyerbeer's forgotten opera, L'Etoile du Nord, and in Zerbinetta's aria from Strauss's Ariadne auf Naxos, the soprano essayed flights into the realm of coloratura. Here Miss Belkin seemed at home, accounting for passages, scales in legato and staccato and an assortment of trills in an honest fashion, earning thereby baskets of flowers and a great deal of applause.

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Duval Returns to Paris

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J. H. DUVAL

brated singers were also teaching here then. Among them were Jean de Reszke, Delle Sedie, Bouy, etc.

"The war, of course, broke into my work and after it was over I found myself in New York. I have since divided my time between New York and Milan.

"Now I think I can be of more use here in Paris.

"First of all I shall be in close touch with my young American pupils who are pursuing Italian careers. They can reach me from Milan in less than a day to prepare anything exceptional they may have to do. Or if anything is not going just right with their voices they can come to me here to be straightened out.

"My Italian pupils can reach me just as easily. Singers from other countries wishing to train their voices for opera, concert, movie work, radio, etc., will find Paris an ideal place. They can hear much music at cheaper prices than in America, Italy and most other countries. They will get enjoyment and culture here in Paris.

"By keeping in close touch with Italian and French theatrical life and making continual trips to Italy I feel I can be of much assistance to my American pupils who want to make real legitimate Italian careers. Because of my cordial personal relations with almost every manager and director in Italy and France I am able to launch my artist pupils on operatic careers. By this I do not mean simply to secure them a debut or a certain number of appearances. That sort of thing leads to very little.

"I insist on my pupils preparing themselves adequately in the language of the country in which they propose to sing, and my assistants, orchestral directors, coaches, etc., get them letter perfect in their music.

"I myself take care of all that is vocal as well as the higher musical interpretation and acting."

The author of "The Secrets of Svengali" retains all the enthusiasm that made the precious little volume such a go.

Paris musical life will gain impetus by his settling there. M. L.

Paris Season Promises Interesting Programs

PARIS.—From the Paris Opera comes the interesting news that two new ballets will be presented there shortly. Serge Prokofiev has promised a ballet, the details of which are not yet announced, while his *Love of the Three Oranges* will be heard later in the season. The other novelty is a ballet by Albert Roussel, with choreography by Abel Hermant, which will be presented for the first time early in the season. The well-known Russian dancer, Serge Lifar, late of the Diaghileff troupe has been engaged as ballet-master.

Among the interesting performances announced by the Opera-Comique is a revival of *La Habanera*, by Raoul Laparra, accompanied by a novelty in Charles Silver's new opera, *La Grand'Mère*, the book being taken from Victor Hugo.

In the orchestral world there will be much activity this winter. At the end of October Richard Strauss will visit Paris to conduct some of his principal works at the Theater des Champs-Élysées. Alfred Blumen, pianist, will be soloist of the evening. The three principal orchestras also announce interesting programs. This will be the jubilee season of the *Lamoureux Orchestra*, conducted by Albert Wolff, and to celebrate the occasion its imposing list of artists engaged include such well-known names as Lotte Lehmann, Elizabeth Schumann, Giovanni Martinelli, and Alfred Cassado.

A series of 48 concerts will be given by the *Colonne Orchestra* at the Theater du Chatelet during the winter, under the direction of Gabriel Pierné. Among the soloists engaged already are Renee Chemet, Eide Norena, Maria Olzewska, Robert Casadesu, Georges Enesco, Walter Gieseking, Arthur Honegger and Albert Spalding. Gieseking and Spalding will also play with

the *Pasdeloup Orchestra* during the season. Other soloists include Rosette Anday, Lucie Cafferet, Elly Ney, Lotte Schöne, Adolf Busch and Lauritz Melchior. Ordinarily the orchestra will be directed by Rhené-Baton and D. E. Inghelbrecht, while Weingartner and Honegger are among the guest conductors, the latter giving a concert of his own works. H. J.

Frank La Forge Resumes Activities

Frank La Forge, eminent voice teacher, has begun his customary active season at the La Forge-Berumen Studio, after an extended motor tour of Europe. On October 24 at Carnegie Hall Mr. La Forge made his first appearance of this season, as accompanist for his pupil, Emma Otero, Cuban soprano.

Lhevinne Begins Fall Tour

Josef Lhevinne opened his fall tour in Newark, N. J., on October 22. After a series of recitals in other cities, the eminent pianist will give a recital in Carnegie Hall,

New York, on February 18. He is also scheduled to appear several times as soloist with chamber music organizations and will give a number of two piano recitals with Mrs. Lhevinne during the winter. On the completion of his tour in the spring he will go to Europe to play with leading orchestras in London, Paris and Berlin, and at the Salzburg Festival.

Macmillen in Recital at Ithaca Conservatory

Francis Macmillen, American violinist, and member of the faculty of the Ithaca Conservatory, gave a recital exclusively for the students and faculty of the school on October 21. The program was a success from every standpoint. The violinist was in excellent form, the audience, both discriminating and enthusiastic, and the music presented was rich in artistic highlights. Included in the program were the Haydn concerto in C major, the allegro moderato from Tchaikowsky's concerto in D major, and a group of seven numbers, including Mr. Macmillen's own composition, *Muted Strings*. Edith Kimple was at the piano.

Mr. Macmillen, who was engaged by the Ithaca Conservatory by special arrangement with Concert Management Arthur Judson, will sail the early part of November to fulfill European engagements.

Boston Piano Teachers Meet

The Pianoforte Teachers' Society of Boston held its first meeting of the season on October 13. A large group of teachers attended. Corinne Harmon, a member of the society, played a program of teaching pieces. The society was established several years



WILLIAM J. SIMMONS,

baritone and teacher, who has recently returned to New York to enter upon a busy season of teaching and filling concert and radio engagements. Mr. Simmons, who formerly signed himself "William Simmons," wishes it announced that hereafter he will be known as "William J. Simmons."

ago by Eleanor Brigham and a group of teachers to select and enlarge their teaching materials and ideas. The program for this year includes two well-known lecturers and pedagogues from Europe.



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A series of twenty radio concerts will be given this season by The Curtis Institute of Music over thirty-one stations of the Columbia Broadcasting System.

The programs will be presented by the Curtis Orchestra under the baton of Emil Mlynarski, who besides occupying the position of conductor of the Philadelphia Grand Opera Company is the head of The Curtis Institute Orchestra Department and conductor of the Curtis Orchestra; the Swastika Quartet, a creation of Dr. Louis Bailly of The Curtis Institute of Music, other ensemble groups, and artist students of the Institute.

The concerts will be given on Friday afternoons from 4 o'clock to 4:45 p. m., Eastern Standard Time, beginning Friday, November 7. The programs will be broadcast from Casimir Hall, the concert auditorium of The Curtis Institute of Music. The stations broadcasting these programs are:

New York City	WABC	Nashville	WLAC
New York City	W2XE	Syracuse	WFBL
Philadelphia	WCAU	Birmingham	WBRC
Baltimore	WCAO	Detroit	WGHP
Washington	WMAL	Youngstown	WKBN
Pittsburgh	WJAS	Fort Wayne	WOWO
Boston	WNAC	Asheville	WWNC
Cleveland	WHK	Buffalo	WMAK
Cincinnati	WKRC	Denver	KLZ
Akron	WADC	Salt Lake City	KDYL
Milwaukee	WISN	Little Rock	KLRA
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Foreign News in Brief

SCHOECK'S DON RANUDO A SUCCESS IN DRESDEN

DRESDEN.—Othmar Schoeck's *Vom Fischer und seiner Frau* has had its first public performance at the Dresden Opera, where it was followed by the same composer's *Don Ranudo*, one of the most beautiful and musically valuable contributions to the literature of light music drama.

EARLY ROSSINI OPERA REDISCOVERED

BERLIN.—A long-lost opera by Rossini, entitled *Signor Bruschino*, first presented in Venice in 1819, has been rediscovered in the course of researches made by Dr. Ludwig Landshoff, German musicologist. Dr. Landshoff has found parts of Rossini's original MSS. from which the whole opera can be reconstructed. The discovery is especially interesting for the announcement that it supplies a musical foundation for the works of Offenbach.

TOTI DAL MONTE OPENS CONCERT SEASON IN ZURICH

ZURICH.—At the first of the series of "Master Evenings" given by the *Konzertgesellschaft* of Zurich Toti dal Monte and her husband, Enzo de Muro Lomanto, gave excellent performances of arias and songs, scoring one of their biggest successes with a duet from *Sonnambula*. Toti dal Monte fascinated her audience as much by her delightful personality and the expressiveness of her singing as by her marvelous coloratura.

Charles King to Tour With Prominent Artists

Charles King will tour again this year as accompanist for Emma Otero, Cuban soprano. Later in the season he will tour with Catherine Wade-Smith, violinist, and George Grammer Smith, baritone, under the auspices of the National Music League.

Berumen Begins Lectures November 5

Ernesto Berumen, well known pianist and teacher, will give the first of a six weeks' series of Wednesday night lectures on November 5 at the La Forge-Berumen Studios,

New York. The lectures will be illustrated at the piano by Mr. Berumen and some of his pupils. On November 5 Mr. Berumen will trace the development of the piano and its technique from the days of the old keyboard instruments up to the present time.

Second Week at Metropolitan

Manon will open the second week of the Metropolitan Opera Season next Monday evening with Bori, Doninelli, Flexer, Egner, Gigli, DeLuca, Rothier, Bada, Windheim, Cehanovsky, Gabor, Ananian, and Hasselmans conducting.

Other operas of the second week will be: *Trovatore*, on Wednesday evening, with Pon-selle, Claussen, Egner, Martinelli, Basiola, Ludikar, Gandolfi, Paltrinieri, and Bellezza conducting; *Tristan und Isolde*, Thursday evening, with Kappel, Branzell, Laubenthal, Schorr, Andresen, Gabor, Wolfe, Meader, Clemens, and Bodanzky conducting; *Don Giovanni*, Friday special matinee, with Pon-selle, Mueller, Fleischer, Gigli, Pinza, Rothier, D'Angelo, Ludikar, and Serafin conducting; *Tosca*, Friday evening, with Jeritza, Flexer, Martinelli, Scotti, Malatesta, Gandolfi, Paltrinieri, Cehanovsky, and Bellezza conducting; *Traviata*, Saturday matinee opera, with Bori, Egner, Falco, Jagel, DeLuca, Bada, Ananian, Gandolfi, Picco, with DeLeporte and Bonfiglio, dancers, and Serafin conducting. Lohengrin will be the Saturday night opera with Kappel, Branzell, Kirchhoff, Schutzendorf, Andresen, Cehanovsky, and Bodanzky conducting.

At next Sunday night's first opera concert, Corona, Belkin, Falco, Flexer, Tokatyan, Basiola and Rothier will sing, and Pelletier will conduct.

Dunning System Reaches More Than 60,000 Pupils

The National Association of Dunning Teachers met in Colorado Springs, Col., last summer and enjoyed a varied program of business and recreation. Gladys Marsalis Glenn and Henriette Templeton were hostesses for the occasion. Delegates were present from every state and Canada.

The association includes thousands of teachers all over America. Jean Warren Carrick is the dean, appointed by Carre Louise Dunning before her death a year ago. There is a student body of more than 60,000 children pupils. The organization published two unique magazines devoted to its interests, *The Dunning Senior Messenger* for the

teachers and *The Dunning Junior Messenger* for the pupils.

Strube Resigns

Gustav Strube, who has been conductor of the Baltimore Symphony Orchestra since its first concert in 1916, has resigned, much to the regret of his numerous friends and admirers. His temporary successor is George Siemmon, who is the husband of Mabel Garrison, soprano, formerly with the Metropolitan Opera Company. Mr. Siemmon was a teacher of composition at Peabody Institute and after Miss Garrison left the Metropolitan for a concert career Mr. Siemmon left the Peabody and became her accompanist.

The reason given for Mr. Strube's resignation is a demand on his part for an increase of salary which could not be met by the orchestra management. Mr. Strube was recently in Chicago for the first performance of his latest composition, a sonata for violin and piano. A native of Ballenstedt, Germany, Mr. Strube was educated at Leipzig Conservatory. He studied violin with Brodsky, composition with Jadassohn and Reinicke, and piano with Reckendorf. He came to America in 1889 to become the concertmaster of the Boston Symphony Orchestra and joined the faculty of the Peabody Conservatory of Music in 1915. He is the composer of many works for orchestra and solo instruments.

Piatigorsky and Horowitz Soloists With London Symphony

October soloists with the London Symphony Orchestra under Willem Mengelberg included Gregor Piatigorsky on October 19 at the Albert Hall and Vladimir Horowitz on October 27 at the Queen's Hall.

Sundelius at Longy Memorial

Marie Sundelius will sing at the Longy Memorial Concert at Jordan Hall, Boston, on the evening of November 3.

Otero and Diaz Open Biltmore Musicales

Emma Otero, Cuban coloratura, and Rafael Diaz, tenor, will open the Friday Morning Biltmore Musicales on November 7.

Daughter to the Stokowskis

A daughter was born to Mr. and Mrs. Leopold Stokowski last Sunday morning.

Mrs. Stokowski (formerly Miss Evangeline Johnson), is in Harbor Hospital, where mother and daughter are reported to be doing well. The child is to be named Andrea Ladja.

Aida Given in White Plains

The Westchester County Center at White Plains had its first presentation of opera on the evening of October 25, when the Popular Civic Opera Company of New York gave *Aida*, a benefit performance in aid of the Westchester County Society for the Prevention of Cruelty to Children.

The cast was as follows: *Aida*, Anna Lis-setskaya; *Amneris*, Lydia Van Gilder; *Rhadames*, Giuseppe Radaelli; *Amonasro*, Mario Valle; *Ramfis*, Alfredo Valente; the King, Emerio Ferrari; *Messenger*, Francesco Curci; *High Priestess*, Senora Mendez. Gabrielle Simeoni was the conductor.

It was rather an experiment as to whether opera would draw a crowd at the County Center, and this performance proved very successful. The huge auditorium was well filled and the audience was enthusiastic in its reception of the company.

The Metropolitan Opera's two performances in White Plains in December will undoubtedly fill the hall to capacity, and they are eagerly awaited by the Westchester residents.

Recital Management Arthur Judson Notes

Added to Martha Baird's appearances with the Chicago and Los Angeles symphony orchestras will be concerts on November 21 and 23 with the San Francisco Symphony, when she will play the Schumann concerto. Muriel Kerr's November engagements take her to North Carolina, Michigan, Delaware and New Jersey. On November 3, Miss Kerr will appear in recital at Town Hall, New York. Recent bookings for Marion Anderson, contralto, include Cleveland, Philadelphia, Chicago and Toronto. Miss Anderson will return from her European tour at Christmas time and go directly to the West coast to fulfill engagements in California during January.

Ralph Wolfe at Town Hall

Ralph Wolfe, pianist, who made an outstanding success when he gave his first New York recital two years ago, will be heard in a new program at Town Hall on November 26.

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A pianist whose purposeful playing has earned her the esteem of discriminating concert patrons.—*New York American*.

Made of the Prelude and Fugue in B Flat a lesson in mercurial grace.—*Evening Telegram*.

Played with considerable skill and expression . . . to the evident pleasure of her hearers.—*New York Evening Post*.

BOSTON RECITAL - OCTOBER 18, 1930

Considerable technical powers . . . graceful fluency of line . . . commendable transparency of texture.—*Boston Herald*.

A warm, rich tone . . . effective phrasing.—*Boston Post*.

The friendly audience would not be content with merely the printed program, but must call the artist back for encores.—*Christian Science Monitor*.



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First International Music Festival Held in Venice

A new organization which has recently come to life in Italy is the International Music Festival of Venice. This organization has been brought into being through the efforts and interests of Italians, has been financed by Italians and it is under the patronage, both morally and financially, of Mussolini. It is a biennial occurrence. The programs of these festivals are chosen exclusively by an Italian committee and under the direction of the National Fascist Syndicate for Musicians.

The executive committee is made up of Adriano Lualdi, president; Alfredo Casella, vice-president; Mario Labroca, and Mario Giuranna, secretaries; Guido Cosattini, administrative director; Augusto Stocca, treasurer, and other members.

The artistic participants were: Bernardino Molinari, Tullio Serafin, Antonino Votto, Ines Alfani Tellini, Nilde Brunazzi, Mafalda Favero, Madeleine Grey, Guido Aposti, Dande Alfrighi, Alfredo Casella, Mario Castelnuovo-Tedesco, Paola Denza, Antonino Votto, Paul Hindemith, Pesaro Trio, Roth Quartet, Venetian Quartet, Neapolitan Quintet, Augusteo Orchestra of Rome and the E. I. A. R. Orchestra of Milan.

The inaugural concert, which was given at the La Fenice Theater, included an Overture by William Walton, a new Concerto for Orchestra by Gabriele Bianchi, the March of the Three Oranges by Serge Prokofiev, Lamento by Leone Sinigaglia, a new Italian Symphony by Antonio Veretti, and De Falla's orchestra suite, The Three Corners Hat.

The second concert, dedicated to chamber music, included works by Santoliquido, Rosi, Alderighi, Kodaly, Roussel, Bloch, Scriabine, Pick-Mangiagalli, Castelnuovo-Tedesco and Bartok.

The second Chamber Music concert included works by Marzollo, Szymanowski

Tommasini, Kreneck, Massarani, Turina, Ferro, and Harsanyi.

The third concert, devoted to small orchestra and directed by Tullio Serafin, included works by Milhaud, Tansman, Lualdi, Alfano, and Hindemith.

The fourth concert, which was a symphonic one, presented the Augusteo Orchestra, directed by Molinari. The program included works by Malipiero, Pizzetti, Casella, Alalena and Stravinsky.

The fifth concert also by the Augusteo Orchestra presented works by Vivaldi, Corelli and Haydn.

The closing concert, an orchestral one by the Augusteo Orchestra, included works by Mule, Zandonai, Respighi, Debussy, Busoni and Honneger.

John McCormack Breaks Another Record

John McCormack is one man who can prove the absurdity of the old saying that "a prophet is without honor save in his own country." While John is generally regarded as a citizen of the world, two countries lay particular claim to him—his native Ireland and America, his adopted country.

John is still the favorite son in the homeland as was demonstrated recently in the city of Cork, where he gave two concerts two days apart. The first concert, which was given in the Cork opera house, Sunday night, September 28, was announced two weeks in advance, to be exact in the Cork Examiner of Saturday morning, September 13. The tickets went on sale at 10 o'clock Monday morning, September 15, and at 12:30 midday every seat in the house including the stage was disposed of. On the pro-

gram for this event a second concert was announced for the following Wednesday afternoon, October 1. Tickets were put on sale Monday morning at 10 o'clock and again the house was sold out in less than three hours. The opera house has a seating capacity of 1700 and the scale of prices ranged from seven shillings to one pound, which would be the equivalent of \$1.75 and \$5.00 respectively in American money, or almost double the prices usually charged in the average American city.

In commenting on this extraordinary experience, D. F. McSweeney, the manager said: "This breaks a record which has stood the test since 1914, at least so far as we are concerned. The liveliest sale I know of prior to this experience took place in Honolulu. We were returning from our first tour of Australia and New Zealand on the S.S. Niagara and had given no thought to arranging a concert in the Hawaiian city. However, on a Sunday morning in late January, 1914, we received a wireless offer from Mr. Adams, who was at that time the leading figure in the musical life of the city—a fine gentleman and a wide-awake manager. Terms were agreed on immediately and the concert was announced in Monday's papers. The tickets went on sale at 9 o'clock Tuesday morning; they were all sold by noon. Our boat docked at ten in the morning the same day and the concert started at two in the afternoon. And we were back on the boat and on our way to Vancouver by five o'clock that evening. Incidentally, I took along with me a 'bag full' of money mostly in silver dollars. I recall very well I had to engage two Japanese boys to help me carry the bag while John McCormack, his family and Vincent O'Brien were being serenaded to the boat by the finest Hawaiian band I have ever listened to. I have always been very proud of this Honolulu record, but since it had to be broken, I am glad that the breaking occurred in the old city of Cork, where I spent some of the happiest days of my youth."

Idle Thoughts of a Busy Manager

Have been neglecting my column lately. Have been a very busy manager but with few idle thoughts. Well, Clairbert came and conquered and they are still applauding out West. The sweetest music I have heard in late years was the voice of my friends in Los Angeles who said: "She was all you said she was." You will recall I did do a bit of exploiting in advance and naturally everybody came in a defiant mood or possibly in a "show-me" mood. You know the result. She closed the San Francisco season with Lucia and did the most beautiful singing of this generation, in fact, the only rival she has had in real faultless singing in my time is John McCormack. Now, they are saying, "Charley Wagner did it again." Why not?

After San Francisco, Clairbert had the same sensational success in Los Angeles. Now they are asking, how did you find her? I didn't. She found me. She sent me her notices, photographs, by an agent from Europe, and I went over to hear her. "Why," you ask, "with six years of marvelous European success, did not some manager in concert or opera discover her before?" Two good reasons—you seldom discover artists while motoring around on vacation trips, and then you must "know" artists when you do hear them.

San Francisco and Los Angeles do almost the impossible in presenting their short opera season. They give fine performances in spite of too many local critics (not on any newspapers) and too many unruly artists. One took the star dressing-room, locked it and carried off the key, as someone said "She scooped to conquer." I wish she would try that on Mr. Gatti. However, time works wonders and unworks them too. Clairbert's success and applause were genuine. I did not buy even one ticket, and sat on my hands all evening. There "were" tickets bought. After Clairbert's Traviata, Mignon and Lucia sold out with hundred of standees.

No one deserves as much credit for building up opera on the coast as Gaetano Merola. He has been the great power behind this remarkable venture. When I arrived I heard people wonder how he would conduct Salome, and all agreed he gave a remarkable performance of it with only a few rehearsals. John Charles Thomas ran away with his performance of "John, the Baptist," never

once losing his head vocally. He did the same thing in Pagliacci, and as Valentine in Faust. Thomas is unquestionably the finest baritone in both opera and concert since Battistini.

Sydney Rayner was brought over from the Opera Comique and given a terribly hard task and did it well. Fancy asking a tenor to debut as Herod in Salome! You will hear from this singer—a serious artist and an American from New Orleans. Salome was a revelation to everyone. Veils came from places I never knew veils were used, and Mary Garden was not forgotten.

Oh yes, all I know I do not read in the papers. That's where I differ from Will Rogers. Still I believe I did read somewhere that we now have a Czar in the concert business. To quote your own columns, "a dictator," and "the signatories to the agreement who are said to control roughly two-thirds of all the concert bookings in this country." I like the word "roughly." Well, wasn't there a Czar of all the Russias? What happened to him? Didn't he lose his head, or was that John, the Baptist? I do get my Bible and my history mixed. What's that, he was shot? Well, perhaps you are right.

Anyway, I am not a signatory, just a manager. Two criticisms of Clairbert add to the gaiety of the nation. A lady critic said "her Gaelic ebullience" annoyed her. I wrote her: "Surely you are mistaken. She passed Quarantine and if she had had that they would have discovered it." A music teacher wrote in his paper, "There is no stable homogeneity in her vocal qualities." Thank God for that! She could probably get it in his school in Denver. No wonder—well, again perhaps you are right.

Yes, Charley Wagner did it again—twice in the same town. Luisa Silva made a great success in her recital in San Francisco and is doing a second recital November 4. She will then come to New York and make her debut with the Manhattan Symphony, Carnegie Hall, November 16, and follow with the recital at the Barbizon-Plaza, November 24.

Yes, "the kid is clever," you must allow that. He did it again. Why not?

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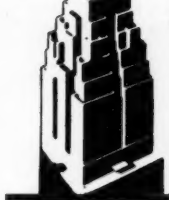
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Pictorial Biography of Johann Sebastian Bach

IN FOUR INSTALLMENTS—PART IV. (Parts I, II, and III, printed October 11, 18, and 25, respectively.)



(27) ST. THOMAS CHURCH, LEIPZIG, TODAY

At the time that Bach received his appointment as court composer he was embroiled in a new quarrel with the church heads. A rash utterance on his part had precipitated a bitter controversy as to whether he, as director of the church music, or the rector of the school had the right to name the assistants who substituted for the organist in leading the choir. Bach sought in vain to have the church board, as well as the town council decide in his favor. At length he appealed to the King, who was well disposed toward him. The monarch upheld him. Notwithstanding these frequent annoyances the Leipzig period was productive of Bach's finest works. Among these only the St. Matthew Passion, the Christmas Oratorio and the B minor mass need be mentioned here.



(28) BACH

Bach's second marriage was blessed with thirteen children, of whom only six grew up. At his death only nine of the twenty children of his two unions were living. Music must have been diligently practiced in Bach's home as is attested by a writing in which he said: "My oldest son is a law student, the other two are respectively first and second grade high school students. The children of my second marriage are still small. Practically all are born musicians and I am confident that I could organize a vocal and instrumental concert in my family. My present wife sings a clever soprano and my eldest daughter is a singer of no mean ability." At his death the master left a large assortment of musical instruments which were in actual use in his family circle.



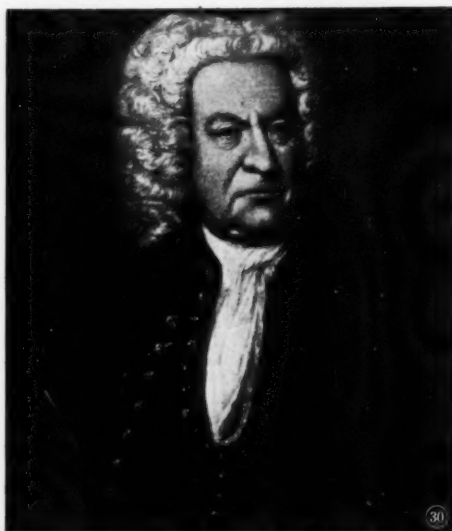
(29) JOHANN CHRISTIAN BACH (1735-1782)

Johann Sebastian's youngest son attained a renown which his father did not live to witness. After the elder Bach's death Philipp Emanuel continued the musical education of his minor brother. In 1754 Johann Christian went to Milan, where, after embracing the Catholic faith, he became cathedral organist in 1760. Two years later he went to London. There, together with Abel, he founded the celebrated Bach-Abel Subscription Concerts. He was a most prolific composer, whose operas and instrumental compositions were held in equally high esteem by his contemporaries.

(31) BACH

(Engraving by Hansmann-Nettling)

Bach had always enjoyed excellent health, but his eyes, which he had overstrained from his early youth, gave him much trouble. On the advice of his friends he finally sought the advice of an oculist. An operation followed, which, though repeated, brought him no relief. He became almost totally blind, and his health began to fail in consequence of the large quantities of medicine he was given during the time of the operations. Just as an improvement in his physical condition seemed to be taking place he suffered a relapse, which ended in a stroke. On July 28, 1750, "shortly after a quarter to nine in the evening," as his obituary has it, "the master passed away gently and peacefully in his sixty-sixth year."



(30) JOHANN SEBASTIAN BACH

(Oil painting Owned by Prof. Fritz Volbach, Tübingen)

This painting, unearthed less than thirty years ago, is variously criticised. Some experts regard it as an original portrait of the master, while others declare that it bears but a faint resemblance to him. Comparison with the other existing Bach pictures makes it fairly certain that it is a portrait of Bach; but it is very possible that it was not painted from life. It shows the master with furrowed face and compressed lips—as he probably looked in late years after the many trials of his Leipzig days.



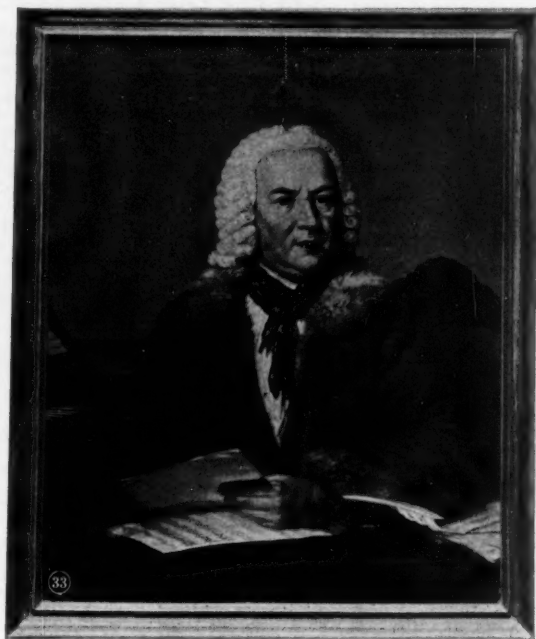
(32) KING FREDERICK THE GREAT

(Engraving by Ramberg-Bartolozzi)

King Frederick the Great was an excellent flutist, and a composer of considerable ability. When Philipp Emanuel Bach became the King's court conductor (in the band Graun, Bender and Quantz, friends of J. S. Bach, were members) in 1740, Frederick expressed the desire to meet his famous father. In May, 1747, after repeated invitations, the grand master decided to undertake the exacting trip to Potsdam. Late one evening, as the King was about to play a flute concerto with his court orchestra, the arrival of Johann Sebastian Bach was announced. Greatly excited, Frederick laid aside his flute and requested Bach's immediate appearance. The master had no time to don formal dress, and had to appear before the monarch in his dusty travelling clothes. Bach improvised before Frederick and made a fugue of a theme given him by the King. The following evening he played a six-voice fugue at the royal palace to the great delight of all assembled. But he felt that he had not given of his best, and when he returned to Leipzig he worked the theme the King had given him into a series of contrapuntal studies, which he dedicated to Frederick the Great under the title, "A Musical Offering."



Pictorial Biography of Johann Sebastian Bach



(33) J. S. BACH

(Portrait by C. F. R. Lisszewski, in the Joachimsthaler High School, Berlin.)

This fine portrait of the master was made in 1772, twenty years after his death. It is probably a copy of some lost original painted during Bach's lifetime. Nevertheless it is considered one of the truest and most valuable Bach portraits. Of this portrait an amusing anecdote is told by Zelter in a letter to Goethe. A worthy Leipzig merchant called on Kirnberger, a celebrated theoretician and pupil of Bach. Seeing a picture of the master hanging over the piano he cried: "Why, there is our St. Thomas cantor! They say he was a most uncouth fellow and a conceited ass." Kirnberger rose slowly, stood behind his chair, and, raising both hands against his guest, repeated, in a gradual crescendo: "Will the dog get out! Out with the dog!" The merchant, scared to death, ran for his hat and stick, wildly sought the door knob and dashed into the street. Then Kirnberger had the picture taken down, cleaned (of the insult) and covered with a cloth, after which it was re-hung. The chair on which the Philistine had sat was thoroughly washed. When any one asked him what the cloth over the picture meant he would invariably answer: "Never mind, there is something behind it." All of which gave rise to a report that Kirnberger had gone crazy.



(37) NEW BACH MONUMENT IN LEIPZIG

On May 17, 1908, a bronze statue of Johann Sebastian Bach was unveiled, back of the St. Thomas Church in Leipzig. It is the work of Karl Seffner, who previously had modelled a bust of the composer from an alleged skull of Bach which was unearthed in 1894. Bach is pictured standing before his organ, a piece of music in hand, as though about to lead his chorus of pupils.



(34) THE OLD BACH MONUMENT IN LEIPZIG

(From an Old Engraving)

Bach's death was greatly mourned by his circle of musician friends. Heartfelt eulogies were accorded him by the Mizler Society, of which he had been a member, and by the eminent composer, Telemann. Despite all of which posterity very soon forgot the great cantor of St. Thomas Church. It devolved upon Mendelssohn, who revived the Matthew Passion, to erect the first monument to Bach in Leipzig—on the Promenade near St. Thomas Church. Thus it was that one of the greatest composers of all time received a very unpretentious monument more than a generation after his death.

(36) WILHELM RUST

Probably the finest monument to Bach is the edition of his complete works, given out by the Bach Society between the years 1851-1900. The editing was chiefly the work of Wilhelm Rust (1822-1892), who labored indefatigably and most skilfully over this gigantic task. Rust was a grandson of the well known violinist and composer, Friedrich Wilhelm Rust. He was teacher of theory and composition at the Stern Conservatory in Berlin, and from 1878 he was organist of St. Thomas Church, Leipzig. In 1880 he became cantor of the St. Thomas School, the position once held by Bach.

(35) PHILIPP SPITTA (1841-1894)

Equal in importance to the Bach Society's edition of the master's works were Philipp Spitta's efforts in furthering the understanding and appreciation of the master's works. Spitta's Bach biography is one of the most complete and authoritative books of its kind; besides containing a great quantity of historical material, which embraces not only the life work of Bach but also his entire period, it has valuable aesthetical analyses of the master's compositions. In addition to his biography of Bach (1873-1880) Spitta published a complete edition of the works of Heinrich Schütz, the organ compositions of Dietrich Buxtehude and some of those of Frederick the Great. In collaboration with Guido Adler, of Vienna, and Handel's biographer, Chrysander, he published the Musical Science Quarterly from 1885 to 1894.



(38) BACH STATUE IN EISENACH

(By Donndorf)

The first metal monument to Bach was erected in the city of his birth, Eisenach. The statue, unveiled on September 28, 1884, depicts the master in the act of transcribing one of his inspirations on paper. The monument is most appropriately placed in front of the St. George Church, in whose choir Bach had probably sung as a boy. Over the church entrance can be seen the words "Ein Feste Burg Ist Unser Gott," from a Lutheran chorale—words that formed the great master's motto throughout his life.

BEFORE THE NEW YORK PUBLIC

OCTOBER 20

Lener String Quartet

The Lener Quartet, of Budapest, which made such an excellent impression here last year, was heard for the first time this season at Carnegie Hall in the evening. In a program consisting of Brahms' quartet in A minor, op. 51, No. 2, and works in similar form by Leo Weiner and Haydn this distinguished chamber music organization gave much pleasure and edification to a large, discriminative and cordial audience.

The musicianship of the Leners is beyond question, the individual members are masters of their instruments, a fact which makes for beauty of tone, technical clarity and sureness and satisfying rhythm and nuance. Of especial interest was the Weiner work, which won the Coolidge prize in 1923. The personnel of the Lener Quartet is made up of Jeno Lener, first violin; Joseph Smilovits, second violin; Sandor Roth, viola, and Imre Hartman, cello.

OCTOBER 21

Emerson Conzelman

In the afternoon at Town Hall, Emerson Conzelman, described on the program as a tenor, revealed a voice that seemed to lean more to the baritone. The most impressive thing about the personable newcomer's voice is its clear, beautiful quality in the middle

voice. His singing was marked by intelligence and clarity of diction. His program was quite apart from the beaten path. Airs by Monteverdi and Falconieri began the list of songs, including three by Castelnuovo-Tedesco, in English, which served to give pleasure to the cordial audience. Further, there were four songs by Schoenberg, Ravel's Scheherazade, Part 1, Asia, and French songs by Debussy and Faure. The program closed with numbers by Griffes. Horace Hunt officiated at the piano.

Philadelphia Orchestra

The customary full house greeted the season's opening concert here of the Philadelphia Orchestra at Carnegie Hall.

Leopold Stokowski was in command—although he conducted without a baton—and that fact carries a world of meaning to those whom he has made his warm and steadfast admirers. They gave him a rousing ovation when he came to the platform and the demonstrations of enthusiasm were intensified as the evening progressed.

Franck's D minor symphony, and Debussy's Nuages, Fetes, and Cathedrale Engloutie made up the program. The last named piano piece was presented in an orchestral transcription unofficially accredited to no less a personage than Stokowski himself.

The popular leader revealed himself to be at the top of his powers, and his orchestra gave marvelously finished performances, in

responsiveness, musical quality, tone, and technic.

It is not necessary at this late date to analyze the Stokowski readings, for their dominant traits are familiar to music lovers wherever he has appeared. He continues to fascinate with his artistic insight, his warmth of temperament, his ability to portray poetry and drama in music, his intellectual grasp, and his complete command of the orchestral body, which gives forth every slightest wish of his desires in interpretation and delivery.

The Franck symphony was glorious revelry in rich tone and graphic eloquence; the Debussy numbers were subtle and suggestive essays in color contrasts and delicate responsiveness—except for some appropriately full-throated utterances in the Cathedrale Engloutie.

A memorable evening and a brilliant one.

OCTOBER 22

Alfred O'Shea

Alfred O'Shea, Australian tenor, was heard by a distinguished audience in his third annual recital at Carnegie Hall. With the admirable support of Emilio A. Roxas at the piano, Mr. O'Shea sang a varied program, which included several songs in Gaelic. Operatic arias were enjoyed between well chosen French and English songs.

Mr. O'Shea is an ideal recitalist. He possesses a voice of unusually beautiful quality and ample in range. In its middle register it has exceptional warmth and richness. Generally clear diction adds to his success in wooing the ear. He may well boast of a really beautiful pianissimo and his lyric

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renditions seemed to meet with the most favor. An ingratiating personality felt when one hears Mr. O'Shea, which was easily seen by the cordiality of his listeners and by the many requests for encores and repetitions.

Harold Samuel

Harold Samuel gave his only recital of the current season at Town Hall in the evening, before a capacity audience. The list of works presented began, continued and ended with Bach, a familiar proceeding with this eminent British pianist.

Mr. Samuel opened with the Fantasia and Fugue in A Minor, following with the English Suite in E Minor, and four of the Forty-eight Preludes and Fugues. The final section was devoted to the French Suite in G Major.

The equipment, both mental and technical, which Mr. Samuel brings to his rendition of Bach music needs no extended comment at this period, save to say he retains it in all completeness. His magic touch is quite as potentially spell-binding as when he first introduced his art to a pianistically jaded public. If there is more eloquent testimony of his conquest than the continued applause and vocal demand for encores this reviewer has not had occasion to witness it. He replied with one after the second group and six at the end of the recital. Even then he had difficulty in leaving the platform.

OCTOBER 23

Philharmonic Symphony: Ernest Hutcheson, Soloist

The program for this concert conducted by the eminent conductor Erich Kleiber listed an Introduction and Scherzo by the Russian Lopatinoff, MacDowell's Second Concerto for piano and orchestra and Berlioz' Fantastic Symphony.

The Introduction and Scherzo is a short, light, modernistic work which says little. It was written in two sections, first the Scherzo, and at someone's suggestion the composer added the Introduction. The woodwinds play an important part, in fact one hears little else other than the piccolo. One would like to believe that Mr. Lopatinoff has more original ideas.

A delightful performance was that given by Mr. Hutcheson to the seldom heard MacDowell work. It was played with a vitalizing exuberance, and a brilliancy, coupled with sound musicianship, which made one realize exactly why Mr. Hutcheson is so dearly loved and admired by his public. He seemed to be in close communion with the spiritual and fantastic elements of the concerto, which are ever present in the dreamy Celt's writings. Noticeable also was Mr. Kleiber's understanding of the orchestral score which is used as an integral part of the composition and not merely as an accompaniment.

Thanks should be extended to the conductor for the reading he gave to the Berlioz symphony; it was glowingly played, with its essential flights into subtle regions and again stimulating surges of the passion and irony which permeate the work clearly portrayed. The orchestra played at its best, and in the section known as the Witches' Sabbath it actually touched the realm of the overpowering.

It would seem that Mr. Kleiber is growing steadily in the esteem and appreciation which he so rightly deserves from his American public in proving himself a musician of deep knowledge and keen understanding.

Winifred Macbride

A goodly audience appeared at Town Hall in the evening to welcome Winifred Macbride, pianist, on the occasion of her first recital this season. Miss Macbride opened her program with Bach and Brahms. Four preludes and fugues of the first mentioned and two intermezzi and the E Flat Rhapsodie of the second named composer comprised her first section. Schumann's Fantasia in C formed the second division, while a miscellaneous assortment of later writers made up the closing group. Sergei Prokofieff, E. J. Moeran, Th. Otterstrom, Roy E. Agnew and Maurice Ravel were represented, but save for the first and last named one could not feel very strongly the urge of the "modern" or the value of the other works.

The appearances of Miss Macbride are always of interest. She plays with an understanding of her audience's likes and dislikes, if one should judge by the response given her. Her interpretations are clear, concise and of her own design. Backed up with a

CELIA
BRANZ



Contralto

N. Y. Evening Journal

Native Contralto Heard in Varied Song Program

Celia Branz, a very young American contralto and as black-haired and dark-eyed as contraltos are traditionally supposed to be, gave a song recital last night in the Town Hall. She is not well known to the concertgoer, but a large audience nonetheless gathered to listen to her sing and found a great deal of pleasure in what she did.

This audience was an unmistakably friendly one, but even if it had been both more impersonal and more critical than it was, it could have discovered much profitable artistic enjoyment in Miss Branz's way with a song—or at least with some of them.

There was, for example, an unaffected charm about her singing that in itself was an asset of no mean worth. She had none of the fussy mannerisms that make many a singer a considerable trial, not only to give ear to, but also to look at. She delivered her songs with an unminged sincerity and earnestness.

We found Miss Branz at her best in such of her songs as set forth in the simpler sort of pathos among which, perhaps, Schubert's "Der Leierman" ("The Organgrinder") was typical. Here her voice and her style, never robust, were not only suited, but put themselves forward in a comprehending and touching piece of genuine song interpretation.

New York Times

Hearty ovation, well placed contralto, diction and intonation unusually good.

N. Y. Herald Tribune

Voice judiciously used, sympathetic in timbre. The young singer's breath control and phrasing wholly admirable. Good taste and no little feeling went into her interpretations of the German Lieder. The hopeless melancholy of Schubert's "Leierman" and the despairing pathos of Wolf's "Verlassne Maeglein" were exquisitely conveyed. Diction admirably clear.

N. Y. Morning World

It was a recital to warm one's intelligence. Miss Branz has a beautiful voice, which she uses as skillfully as any carping technician could wish.

New York American

True contralto voice, rich and warm, and remarkable for a young girl of particularly slender physique, of exceptional power and sonority. Much to admire in her version of five songs from Schubert's "Winterreise" in which she dexterously differentiated their variety and significance.

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formidable technic, she is able to express what she desires. In addition to these virtues she possesses a wholesome regard for the music and its meaning as intended by the composer. She resorts to no tricks, and no scare-head system to put her in the front rank of the feminine pianists. Most happily of this first recital are remembered the Schumann and the Prokofieff, though her Bach is of an exceptionally high grade. Her recalls were many and her response in the matter of encores most generous.

OCTOBER 24

Emma Otero

Making her reappearance in New York, the young Cuban coloratura soprano, Emma Otero, gave an evening recital at Carnegie Hall, attracted quite a large audience, and had a gratifying reception.

Miss Otero still specializes in the florid style of song which she manages with skill and frequent brilliancy. Her voice is slight in texture, especially in the middle register, but the high tones have clarity, excellent quality, and enough body to carry to the far reaches of Carnegie Hall.

Another measurable asset of Miss Otero's singing organ is its youthful, sympathetic timbre, which, combined with her sincerity of delivery and her warm temperament, lends charm to her performance of music requiring lyrical expression. She scored strongly with her audience in the Una voce poco fa aria, by Rossini; the Shadow Dance, by Meyerbeer; and songs by Rossini, Sereno, Roig, La Forge, and Strauss-La Forge (Tales from the Vienna Woods).

Frank La Forge was at the piano, which meant seasoned and subtle accompanying support. He was singled out by the auditors for personal applause after the delivery of his melodious and well made compositions.

OCTOBER 25

The English Singers

The intimate charm of the English Singers was again a potent factor in attracting a large audience to Town Hall for their first recital of the season. As has always been their wont, they came in full spirit of their work and departed leaving their admirers wondering at the magic of their achievement.

Of course there were madrigals, part-songs, folk-songs, street cries and the like making up the body of the program. Many of these were out of the usual run of things that the Singers have been doing, but were in nowise outside the pale of their performance. Of all that brought them acclaim this reviewer found the greatest enjoyment in

the two Debussy compositions, the Morley and Gibbons works and the Spanish bits of the fifteenth and sixteenth centuries. But it is scarcely exaggeration to say that all the offerings appeared to delight the audience.

Six encores were given in addition to two repeated numbers. A major portion of the audience remained seated at the finish, continuing the applause until the Singers had provided the many extras that have become an integral part of the concerts of this artistic group.

Mary Garden—Walter Gieseeking

A Debussy recital at Carnegie Hall last Saturday evening drew a houseful of enthusiastic auditors who showered applause on the performers, Mary Garden and Walter Gieseeking.

The diva looked youthful and injected an operatic flavor into the occasion by indulging in some of those kittenish capers which prima donnas always display when they make their rare appearances on the recital stage.

However, Miss Garden, in spite of her familiar vocal defects and vices, gave some exceedingly artistic interpretations of the Blessed Demoiselle and Prodigal Son arias, and several of the Debussy songs, including Beau Soir, Green, Night, and Ariette, No. 1. She sang sincerely and with fine appreciation of the typical Debussy colorings and moods.

Gieseeking, who needs no new encomiums as a player of the Debussy piano music, put his most subtle art into his performances, and the result was a veritable wealth of delicate tonal adjustments, shimmering tints, poetical intensity, and rarefied musicianship. He gave memorable significance to his delivery of the Suite Bergamesque, Hommage a Rameau Reflets dan l'eau, L'Isle Joyeuse, and five preludes, including The Sunken Cathedral.

Both artists were feted resoundingly and compelled to add encores that were frenetically received.

Philharmonic-Symphony Children's Concert

The eighth season of children's concerts (the first series), under the direction of Ernest Schelling, began Saturday morning. Carnegie Hall, as usual, was packed with children, with a few adults scattered here and there enjoying the performance as much as the youngsters. Mr. Schelling based his program on the string section of the orchestra. His slides illustrated the history and the making of the violin particularly, and he had the violinists illustrate the various ways of playing their instrument.

The program opened with Bach's Brandenburg concerto, No. 3, in G major, and was followed by Enesco's Prelude a l'Unisson, Mozart's Serenade (Eine Kleine Nachtmusik), three numbers by Schelling (Berceuse pour un enfant malade, Raga Tamil and Tarantelle), Goossens' By the Tarn, and the finale from Haydn's quartet in D major. An extra number was the pizzicato from the Tchaikowsky fourth symphony.

The youthful audience manifested its pleasure and appreciation. Mr. Schelling must have been pleased at the particular delight shown when his own numbers were played—the Berceuse pour un enfant malade was especially liked. In the attractive booklets given out to the children for keeping notes during the season was the program with interesting annotations. After each composer's name appeared the date of birth and death. After Mr. Schelling's name was "American composer, still alive." And very much alive he is.

Gordon String Quartet

At Town Hall on Saturday afternoon the Gordon String Quartet gave the first of its winter New York series of subscription concerts. It may not be out of place to mention, although the facts are well known, that this quartet was founded in 1921 by Jacques Gordon. The other players are Edwin Ideler, second violin; Josef Vieland, viola; and Nahoum Benditzky, cello.

The program on Saturday afternoon offered two classic quartets and, between the two, a modern. The classics were Haydn and Mozart, and too high praise cannot be given Mr. Gordon and his associates for the manner in which these lovely traditional masterpieces were given. Into the Haydn music was infused all of the good-humored, robust vigor and alternating delicacy of the great Haydn, and the menuetto was in particular masterly for its understanding of the gruff old peasant musician's mood. This was Haydn's opus 76, No. 2, in D minor.

The Mozart was the quartet in F major, No. 590. Its delicate loveliness was expressed with extraordinary fidelity, the quartet handling the music with a lightness of touch, a grace and a freedom that it would be impossible to surpass and difficult to equal.

The modern work to be played between these two classics was Emerson Whithorne's op. 51, of which the first performance was given from manuscript. This is a quartet

(Continued on page 20)

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 Wednesday, November 19....Birmingham, Ala.
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Basil Cameron Impresses San Francisco Audience

English Leader Heartily Welcomed and Acclaimed as Conductor of Force and Deep Musical Insight—Claudia Muzio's Recital—Other Notes

SAN FRANCISCO, CAL.—A huge and distinguished audience assembled in the Curran Theater to hear the San Francisco Symphony Orchestra in its first concert of the new season. This event marked the beginning of the Musical Association of San Francisco's twentieth year of existence, the San Francisco Symphony Orchestra being maintained by this organization. It was but natural that all present should experience a feeling of curiosity mingled with expectancy, for Basil Cameron, the new guest conductor of the San Francisco Orchestra, who came here direct from England, was to make his debut upon this occasion. Precisely at three o'clock the door on the left of the stage opened and a very young man, small in stature but of aristocratic bearing, entered and walked briskly toward the conductor's stand. It was Basil Cameron. The audience immediately burst into prolonged and fervent applause, the sort that San Francisco bestows upon an artist only when it wishes the artist to know he is genuinely welcome.

The program which introduced Mr. Cameron to our musical public consisted of Weber's Overture to Oberon, Dvorak's Symphony No. 4 in G major, Delius' tone poem, On Hearing the First Cuckoo in Spring, and Elgar's Enigma Variations on an Original Theme, op. 36. Mr. Cameron immediately manifested that his European reputation is not without justification. He is, first of all, a man of distinguished personality and tremendous vitality, who plays upon his baton as upon some super instrument. Secondly, he has in his possession those qualities that make for superlative conducting—technic, sincerity, the sense of structure, the inerrant taste, the lust for beautiful tone, the instinct for style, the will of steel, the insight that divines and the imagination that recreates. When Cameron conducts, the air around his head is charged with electricity; his musicians feel it and his audience senses it.

Although the San Francisco Symphony Orchestra has been reduced ten men, it

never sounded better; the strings were fine in tone and all their choirs, notably the first violins, played with expressiveness and good phrasing, thanks to concertmaster Mishel Piastro. The wood-winds, too, are far above the average, and the brasses are of a mellow quality and well blended. Indeed, the San Francisco Symphony Orchestra is one of the finest organizations of its kind.

The performance of the Overture to Oberon was a marvel of musical and poetic insight, orchestral balance and beauty of tone. Every man in the orchestra seemed to be on his mettle, and gave Mr. Cameron unsparingly what he asked. The Dvorak Symphony a composition which, possessing no strikingly original thematic material, is nevertheless alive with emotion, clearly marked in mood, picturesque and decorative in quality and rich in instrumental texture. It was superbly done. Mr. Cameron played the Enigma Variations with enamoring loveliness and dazzling brilliancy. The Delius work, heard here for the first time, made a most favorable impression and was well received by the huge audience.

If this performance is an indication of Mr. Cameron's standard as a conductor and musician, it is quite safe to predict that San Francisco will experience some excellent orchestral concerts by this inspiring young leader.

CLAUDIA MUZIO

It is futile indeed to endeavor to describe a song recital by the lovely dramatic soprano Claudia Muzio. Those who heard her as the first attraction of the 1930-31 Selby C. Oppenheimer Concert Series will inevitably find any printed words cold and mechanical by contrast with the superb beauty of her singing and the radiance of her personality. Unquestionably, Madame Muzio's was the most genuinely thrilling song recital San Francisco has heard in many a day; the writer can recall no other such recital here in which a great audience was so profoundly stirred or with such good reason.

A personality radiating enthusiasm, eager and vivacious, yet always with the charm of dignity; a voice of amazing power and exquisite texture, pianissimo tones that flow in a stream of liquid gold, a skill in vocalization and in phrasing that does full justice to the most florid of Italian song and an extraordinary dramatic instinct that ranges with unerring sureness from the most delicate grace to the depths of poignant tragedy; an enunciation equally faultless—these, in bare outline, are the qualities which made Mme. Muzio's singing upon this occasion a thing never to be forgotten.

One cannot imagine a program calling for a wider range of lyric and dramatic ability. Muzio interpreted music representative of practically every school in the literature of song. She sang little songs; she sang great songs; she sang arias calling for coloratura; she sang ballads and moderns, and her interpretative style in all was flawless, beautiful, exalted. As long as Claudia Muzio continues to sing as she sings now and has always sung, the lovers of the fine art of song may be comforted and reflect that that art has not yet entirely disappeared.

The accompaniments provided by Charles Lurby were on the same lofty plane as was the singing of Muzio.

Hans Kindler Asks Support for Washington National Orchestra

The Washington Star recently published a column and a half of very impressive appeal for support of the Washington National Orchestra, terminating with a long letter from Hans Kindler, who conducted the orchestra last year. The closing sentence in Mr. Kindler's letter reads: "Is there no one in Washington who is willing to come

forward and to give the vitality and enthusiasm necessary to inspire the organization of our Washington Symphony Orchestra?"

Annual Concerts of Brahms Chorus

The Brahms Chorus of Philadelphia announces the dates of its annual two concerts. The Christmas Oratorio of Bach will be presented on December 2, and the second concert, a Brahms Festival, including the Triumphed for double chorus, is scheduled for April 23, 1931. Both events will take place at the Church of the Holy Communion, Philadelphia, under the direction of N. Lindsay Norden.

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"THE SUCCESS OF THE CONCERT WAS LARGELY DUE TO THE GENIUS OF HARRIET COHEN."—*Frankfurter Zeitung*.

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**Music, the Eternal
Guardian of Romance**

(Continued from page 7)

by wide-awake men. There are no dreamers among them. They have carefully studied the works of the old masters and apparently have come to the conclusion that everything to be said in music has already been sufficiently told and that the only way to proceed further is to drop melody entirely, or write one in a hop-skip-and-a-jump fashion. But this does not disguise their lack of inspirational melody any more than an armless woman can pose as the Statue of Liberty.

DEAD COMPOSERS WHO STILL SPEAK

Ultra-modern music is talking to us—no doubt of that—but it is frankly designed merely to intrigue our attention, without any particular attempt to elevate our thoughts or carry comfort to us. Luckily the dead master-composers are still singing their songs to us wherever we go. The noble Newfoundland dog is still our faithful guardian of romance, as it were, watching under the rooftops of our concert halls, theaters and homes, and serenely indifferent to the tripping puppies biting at its tail.

MULES AND RACE HORSES

Ultra-modern music includes "Jazz," and the jazz orchestras of today have become ultra-modern in their determined attempt to abolish melody. Jazz depends on a steady rhythm to keep itself going, and when a jazz tune stops there is usually as little recollection of it possible as there would be of the song of an unemployed bicycle. Technically speaking, jazz orchestras are straining for attention by jumping oboes and saxophones and other wind instruments up and down the scale with no particular desire to let their tones follow one another smoothly; by introducing all manner of amusing noise effects; by constantly muting their trumpets; and by slurring passages for the fiddles and trombones until they suggest an ice skater without his glide.

Jazz is a descendant of syncopation and the old cake-walk which was in style when McKinley was president. A milkman's horse walks in syncopation, owing to the fact that its head nods in a different direction to and from its feet, as any jazz lover coming home when this happens can testify. Jazz is restlessness put into sound. It cannot be properly termed music any more than a mule can be called a race horse. A remote resemblance is there, but that is all. By discarding the melodious grace and harmonic construction of a well-groomed steed with a proud pedigree behind it, jazz became the mule in music with a claim for speed which rests in its ability to take the bit in its teeth and scamper wildly, or lay back its ears and rear up and kick. Since the World War, jazz has become widely popular, due to the fact that it somehow soothes the distracted impatience of a portion of shell-shocked civilizations; and as jazz music is always found where big money is spent for noise and excitement, it is a good seller.

On the other hand, many thoughtful students believe that the rage for jazz is on the decline. Jazz is attractively useful to the dance, for which it was originally designed, and it is often amusing to the cultivated musician because of its artless propensity to plunder themes from the classical forests of old composers, and for the resourceful manner in which it splits those stolen melodies into kindling wood for its own fiery use. Occasionally, jazz tunes have the illusion of a strange and haunting appeal, but it seems likely that good music itself will push jazz back from its present prominence. If jazz music jumped at the radio as a further means to increase its popularity, music has also adopted that medium in order to spread its pure, undying message. It couldn't very well take its big symphony orchestras and world-renowned singers and instrumentalists to isolated farming communities and the poorer homes, but it could send them there—over the air. And it did. Already music is, so to speak, "fighting fire with fire."

Tone films are just now the next development in music but after all is said and done, no mechanical music will ever satisfactorily replace the human musician. The musical airs of the early cave man created a desire for music. The personal touch in music has played such an important and dominant part in the history of mankind that it cannot be eliminated.

(Conclusion)

**Little Theater Opera Company
Announcement**

The Little Theater Opera Company will open its third New York season of intimate opera and fourth Brooklyn season with a production of Millocker's Beggar Student on November 17 in New York and November 12 in Brooklyn. The New York performances will be given at the Heckscher Theater and the Brooklyn performances at the Little Theater. Kendall K. Mussey is director of the opera company.

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Before the New York Public

(Continued from page 17)

in one long movement, taking about fifteen minutes to play. It is built up in a series of varying moods, and its structure is rather modern, though not insincerely so. Mr. Whithorne is not one of those who seeks to be original at all costs, and one has the impression that he is endeavoring to give expression to his own feeling and his own taste in whatever music he writes. The opening is moderately fast, and toward the end there is another rapid movement beginning with a sort of scherzo played pizzicato and leading up to the fine coda. The central movement is andante, and melodically attractive. The entire work sustains interest better than is often the case in so perilous a form. It was vigorously applauded and evidently well liked. The performance of it was replete with force and impulsive passion.

Fritz Kreisler

The second recital of Fritz Kreisler drew the usual capacity audience to Carnegie Hall and evoked the customary enthusiasm. A Pasquali sonata, Mozart's fourth concerto, two unaccompanied Bach movements and shorter numbers and encores made up the program. The artist was in much better form than at his first recital, and the well-

known "Kreisler moments" were plentiful; but on the whole there is a noticeable decline in his technical powers.

OCTOBER 26

Philharmonic-Symphony: Joseph Szigeti, Soloist

Joseph Szigeti was the distinguished soloist of the Sunday afternoon performance of the Philharmonic-Symphony Orchestra at Carnegie Hall. He played the Brahms Violin concerto, and the orchestral numbers of the program were the same as those heard earlier in the week, Lopatnikoff's Scherzo and the Fantastic Symphony of Berlioz, which, incidentally, was played to perfection. The Brahms concerto lies especially well within the exceptional powers of Szigeti. His surety, his clean-cut tone, and his abandon, made it a pulsating and even haunting song threading its way through the faultless pattern of the orchestral background. Both Erich Kleiber and Szigeti seemed swept into the concerto's tone-eddy, and they carried their audience with them. It was a significant performance.

Louis Graveure

A recital by Louis Graveure is always certain to draw a large and interesting, as well as interested, audience. The one at Carnegie Hall on Sunday afternoon was no exception. A capacity house listened anew to the art of this distinguished singer, who now apparently does not wish to limit his voice to either baritone or tenor. At any

rate, the program did not label it and his extensive range makes either voice easily produced by Mr. Graveure.

His program, of the highest, embraced songs in German, French and English. It began with Auf dem Kirchhofe by Brahms, and followed with Der Neugierige (Schubert), Stürb, Lieb und Freud (Schumann), rarely heard, and O Liebliche Wangen (Brahms). Some charming Hungarian folk songs came next: Play On! Look into Mine Eye, Roses in the Garden (repeated), O'er the Forest and Shepherd, See thy Horse's Flowing Mane. Mr. Graveure sang these in English with his crispness and perfection of diction, with plentiful variety of color and style. The Pretty Creature was the encore.

As an interpreter of French, Mr. Graveure excels. The audience fully appreciated and enjoyed six songs, by Chausson, Franck, Rhené-Baton and Saint-Saëns on the printed program, and Apaisement (Chausson) and J'ai dit aux étoiles (Paladilhe) as encores. The English group contained much that was especially favored: Without a Song (Vincent Youmans), The Brown Mouse and The Old Woman from Bainbridge Crist's Chinese Mother Goose Rhymes, The Way of June (Treharne) and Because (d'Hardelot). Both the Youmans and Treharne numbers were repeated. Five encores were then in order: Black Bird's Courting Song, Vermont Mountain Song, Sylvia (Speaks), A Toi, (Bemberg) and Her Rose (Whitney-Coombs).

There is little else one can say about Mr. Graveure, except that he is one of the most satisfying artists before the public. In excellent voice, all the richness and appeal of his singing was felt. Mr. Graveure's style is admirable and his musical intelligence and understanding are underlying. The large audience, quite under his magnetic spell, showed in no uncertain way how enchanted they were by Louis Graveure's art. Carroll Hollister was at the piano.

Friends of Music

The Friends of Music opened its season at the Metropolitan Opera House with a concert on Sunday afternoon, the program consisting of Janacek's Festival Mass, the prelude to the opera Libussa by Smetana and four Biblical songs by Dvorak.

The Janacek Mass was written in the composer's old age. He died in 1928 at the age of seventy-four. It was sung in English. The basis of it is Slovak folksong and the music is distinctly impressive. It was conducted by Bodanzky and the soloists were Editha Fleischer, Karin Branzell, Dan Gridley and Friedrich Schorr. Dvorak's Biblical songs were sung by Editha Fleischer with Kurt Ruhrseitz at the piano.

Harry Melnikoff

Harry Melnikoff, violinist, gave a recital at Carnegie Hall on Sunday evening, assisted at the piano by Joseph Adler. He began with the Fifth Sonata by Mondonville, following this with the Saint-Saëns B minor Concerto. Then came six miscellaneous numbers: Beethoven's Romance in F, Bach's Sarabande and Giga (unaccompanied), Brahms' Adagio, Mozart's Rondo, Kuzdo's Passing the Chapel, and Hubay's Pusztó Klänge.

The artist played with great self-assurance and facile technic. He has considerably matured since his debut last year and his large and interested audience on this occasion found much to admire in his offerings. Particularly praiseworthy was his rendition of the Mondonville work, said to have been written in 1750. Several of the miscellaneous numbers were likewise favorites.

MacDowell Fellowship Fund

A fund is being raised for a fellowship in memory of W. H. Humiston for the purpose of insuring each year the expenses of a gifted composer who will thus be enabled to

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do several months' work free from care at the MacDowell Colony in Peterboro, N. H. The MUSICAL COURIER will be glad to accept any contribution, large or small.

Juliette Glassman Mirova in Steinway Concert

Juliette Glassman Mirova was born in Odessa, Russia, but came to this country as a small child. As early as five years she began to attract attention with her musical instinct. Harriet A. Seymour, recognizing this talent, secured Florence Wight, pupil of Joseffy, to develop the child. Later Miss Mirova studied with the best teachers at the Music School Settlement on East Third Street, New York. Her talent won added attention and she played at the home of Thomas Edison, and the Spence School for Girls, Montclair High School, Bronx High School, etc.

When she was ten years old she was chosen to represent the piano department of her school at Carnegie Hall. The late Alexander Lambert and Clarence Adler awarded her free scholarships.

For the past six years she has studied with Eleanor Garrigue Ferguson of New York, during which time she won the prize in the open division of the New York Music Week Association's contest; a scholarship to the Curtis Institute in Philadelphia, and one to Fontainebleau awarded by M. Isidor Philipp.

She will give a New York recital at Steinway Hall on the evening of November 12 when an interesting program will be presented.

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TONE PRODUCTION

By Helen Brett
Article 7

[The first of this series of articles appeared in the September 20 issue of the MUSICAL COURIER.—The Editor.]

In my previous articles many vocal problems have been analyzed, all of which were due to the nemesis of singers—of which hardly any of them are aware.

What is this nemesis? It is the development of a grip with the muscles of the throat, in a conscious or unconscious effort to support the voice, or sing with greater power—thus bringing about a myriad of vocal imperfections such as tremolos, breaks, harsh and ugly quality, limited range, etc. This one almost general habit is to the singing world what blight is to the world of agriculture.

The prevention and elimination of this muscle grip is, however, only fifty per cent of the vocal battle. It is nevertheless the basic and essential first half. Without throat muscles elastic enough to be pulled out of the way of the tone, the most perfect method of tone production is of no use to a singer. On the other hand, a tone production which brings about the right action of these muscles, when they are in a condition to respond, is the second fifty per cent, and just as essential as the first for a correct whole.

Some of the methods of tone production taught today are all right for perfectly free throats, but it takes a special kind of tone production to cooperate with throat exercises, to eliminate a muscular throat grip which has been developed. Without this special tone production one arrives nowhere, as the throat muscle grip redevelops more quickly than it can be torn down, even with the use of the exercises. It took me six years to find immunity from this most subtle and dangerous pitfall.

This tone production came to me as the ideas for inventions must come to inventors. Like a flash! then through experimentation and analysis it seemed more and more wonderful. It is almost childish in its simplicity but through practice the various phenomena with which teachers have been working for generations, became controllable.

Automatically it enforces the right action of the throat muscles, eliminating all interference, gives clear distinct diction, perfect balance of timbre and resonance, perfect diaphragmatic support, and absolute purity of tone and even registers. Without giving these things thought, they fall in as results of applying this amazingly simple tone production device.

This tone production is a principle applicable alike to all voices—male, female, speaking or singing—as well as all registers from lowest to highest and all gradations of tone from the softest to the loudest.

Nature takes care of changing registers, when tone production is correct. Through this device one has complete mastery over the vitality of the tone, giving it that sparkle which is its life. Many people with thoroughly free voices, sing a dead or hollow tone devoid of this sparkling vitality, some of them have this quality naturally, and lose it, not knowing how to produce it at will. A couple of years ago I heard a truly great voice in one of the smaller opera companies, and could easily predict a brilliant future for its possessor. The year following I was much pleased to see her name among the newly selected singers for the Metropolitan. She had attracted attention, as her rare voice had that unusual vital quality already spoken of combined with an absolutely free throat. At her Metropolitan debut the public was lukewarm when I heard her there; much to my distress her once brilliant production was gone, and replaced by a dead, unimpressive tone. Her throat was as free as ever, but the production had changed, and with it the vitality and life of the tone had disappeared. Just through this very slight technical defect, which could be corrected in a startlingly short time, her success was dimmed and her marvelous organ seems lost to the world.

Beautiful voices are not rare; in fact, all voices would have degrees of quality, were they developed in a natural way. Departing from nature, much of the training of today brings about artificial results, which sooner or later destroy most of the desirable features of vocal effort, and rob the music-loving public, of what it can honestly demand in this line of work.

Diana Gordon, Disease, to Make Debut

Diana Gordon, a young disease who has made a number of private society appearances here and in Europe, will make her metropolitan debut at the Booth Theater on Sunday evening, November 2. Miss Gordon will offer a widely diversified program of several original character sketches. She will have the assistance of Rafael Diaz, tenor, who will sing several arias.

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NEW YORK NOVEMBER 1, 1930 No. 2638

Is it that the modernistic composers simply have
established a melodic moratorium?

Composing used to be an art; now it is degener-
ated into a trade.

Inspirational creativeness in music also is suffer-
ing a period of unemployment.

There is such a thing as being a liar in conversa-
tion and also in one's compositions.

Pilsudski is the Polish political dictator; Pader-
ewski is the Polish pianistic dictator.

A friend wishes to know whether most modernistic
compositions are not "words without music."

The Metropolitan Opera House may move to Mr.
Rockefeller's site after all. . . . Who's that laugh-
ing?

Elbert Hubbard's "Art is largely a matter of hair
cut," no longer applies in these days of the bobbed
sexes.

For some reason not easy to explain marriage be-
tween a singer and a musician is rarely a successful
venture.

Little Italy is located near Mulberry Street, when
it does not stand on line outside the Metropolitan
Opera House.

Within five days, New York is being regaled
pianistically by Paderewski, Gabrilowitsch, Iturbi,
Levitzi, and Smetelin.

In musical exchange, the Austrian Goldmark has
dropped in value of late years, but the Belgian
Franck stands higher than ever.

An organist of Newby, Ky., eloped with a mar-
ried woman, which is the most reckless thing one can
remember any organist ever to have done.

M. B. H. offers this idea: "Why not let our best
unemployed musicians set some of the modernistic
compositions to music?"

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cal Courier please give us the name and date of the
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pictures of any sort, tell us all about them, as we do
not know.

"Humoreske" sends us this: "I see that Lillian
Cannon says she is going to swim across the North
Sea, and without stopping. Women are wonderful!
I used to know one who swam through the Chopin
etudes, but, my goodness, how often she stopped!"

"I have yet to meet a thoroughly bad man," de-
clares Henry Ford, the automobile manufacturer.
How about the man who prints theatrical programs
and hides the cast-page among so many advertise-
ments that the playgoer cannot find it before the cur-
tain goes up and the lights go down?

MILTON DIAMOND TAKES PRAISE- WORTHY STAND

One of the first acts of Milton Diamond, recently
elected president of the Music Producing Managers'
Association, was to write a letter to Aldermanic
President Joseph V. McKee, criticizing him for his
objections to the Board of Education's plan to pro-
vide the New York schools with reproducing grand
pianos. Mr. McKee has stated that if students were
far enough advanced to need grand pianos they
ought to go to private conservatories or teachers.

Mr. Diamond writes: "Your amazing statement
published in Saturday's New York Times, in which
you deny the privilege of advanced education in music
to the pupils of our public schools by granting the
Board of Education the necessary appropriation for
reproducing pianos, is a sad reflection on your knowl-
edge of the urgent need of proper musical schooling."

"Music has served as the inspirational background
for culture since the first days of civilization, a fact
which should not be overlooked, even in the face of
present economic conditions."

Mr. McKee is either ignorant of music or mis-
informed. Reproducing pianos would be used
chiefly in appreciation classes and would no doubt
frequently be supplementary to music instruction re-
ceived either in the schools or elsewhere. Unfortu-
nately, art must often bow before politics, and it is
not unusual for politicians to block efforts which
may benefit others but will not benefit the politicians
themselves—except by making a grand-stand play
by pretending to be "the people's friend" by for-
bidding the expenditure of useless money. Far be
it from us to suggest that Mr. McKee was animated
by any such sordid motives. But we would like very
respectfully to ask why he plays politics at the ex-
pense of the school children.

IN MEMORIAM

It was two years ago on October 30 that O. G.
Sonneck died, and with his passing the world of
music lost an influence not likely soon to be replaced.
Sonneck was a master musicologist, an investigator
with a passion for accuracy, and an enthusiast able
to sway others to a belief in the importance of what
seemed important to him—and what seemed im-
portant to him was important. He built up the
Congressional Library music catalogue from an un-
important collection to a great mine of musical in-
formation, and he did this at a great personal
sacrifice.

But there was another side of his influence that
was even more far reaching. This may be called his
passion for musical nobility, his opposition to all
sham, amateurism in professional art, and personal
self-seeking. Sonneck and a few of his close friends
and associates set up a musical standard which is
today and will long remain his best monument; and
it was done with a quiet modesty, without any blow-
ing of horns or blaring of trumpets, that stamps
Sonneck for the musical aristocrat that he was.

Sonneck is gone, but his influence is still with us.

MUSICAL INVENTIONS

Musical progress is not easy to describe, for it is
difficult to recognize. The invention of a new mu-
sical instrument is not always a step in advance.
As long ago as October 5, 1664, John Evelyn, fel-
low of the Royal Society of London, wrote in his
diary:

"To our society. There was brought a new invented in-
strument of music, being a harpsichord with gut strings,
sounding like a concert of viols with an organ, made vocal
by a wheele, and a zone of parchment that rubb'd hori-
zontally against the strings."

This invention led nowhere. It was not progress.
One year after it was exhibited in London, Barto-
lommeo Cristofori was born in Italy. When he be-
came a man he invented a new method of setting
in vibration the strings of the harpsichord. His in-

Teachers of Fellowship Winners

Every time one of the big foundations or en-
dowed institutions prints its annual list of study
fellowships that have been awarded deserving
talents, there is sure to be a protest, sometimes
from teachers who feel that the foundations are
maintaining unfair competition and taking pu-
pils away from private teachers, sometimes by
teachers who think that that their pupils should
have been among the fellowship winners.

This feeling is perhaps natural, and certainly
if an important number of pupils were to be
taken by the foundations from any single
teacher so as to cause a dangerous decrease of
income, some bitterness might at least be ex-
cusable, though hardly justified. As a matter
of fact, the preferment of pupils and the honor
done them and their teachers must in nearly
all cases counterbalance whatever material loss
is entailed. Also it is to be considered that only
in rare cases is the number of pupils lost by any
one teacher sufficient to cause material distress.

A case in point is the list published last week
of Juilliard Fellowship winners. In that list
were the names of fifty-two students and forty-
nine teachers. In other words, forty-two teach-
ers lost one pupil each, five teachers lost two
pupils each.

But, as the benefit which accrues to a teacher
who succeeds in bringing a pupil to the point of
winning a Juilliard fellowship can only be an
important asset, so the benefit that accrues to
a teacher who presents two such excellent pupils
in the contest must be, obviously enough, not
merely doubled but many times doubled.

There is an old phrase that has been used
from time immemorial by people who want to
sell advertising: "You may be great—but who
knows it?" The phrase is neither dignified nor
particularly polite, yet its implications are full
of truth and have far greater weight in art than
in commerce.

For while the average human knows mer-
chandising pretty thoroughly, how many people,
even in cultured countries, are able to form any
true judgment of the value of an art work, and
particularly of such an elusive utility as music
teaching? By what measuring rod is the teacher
to be judged by this average, otherwise cultured
human? How often, to take a case in point, are
the pupils of a teacher judged and voted on by a
committee of virtuosi?

These questions answer themselves. Evi-
dently, then, foundation competitions give the
teachers of successful winners a testimonial,
and even the best known of teachers may profit
from such a testimonial, just as even the best
known of concert artists profits from favorable
press reports.

The foundations are developing a sort of
secondary and accidental utility in acting as
public sponsors not only of pupils but, indirect-
ly, of teachers as well, though, the foundations
no more intend that teachers shall make capital
of this favorable judgment than do the gentle-
men of the press who write favorable press no-
tices of artists who deserve them.

As a matter of record it may not be without
point to mention in this place the names of the
teachers who presented two winners each at the
recent Juilliard competitions. They were Al-
bert Stoessel, Carl Friedberg, Joseph Achron,
Edouard Dethier and Etta Hamilton Morris.
The list of successful pupils and teachers was
published last week in these columns, but per-
haps not all readers would take the trouble to
seek this further illuminating tabulation.

It also may not be without point to mention
the fact that some of those who have complained
most bitterly about pupils being taken away
from them by the foundations never have had a
pupil taken from them by the foundations, which
is only an indication of the strange perversity
of human nature which dreads the prospective
possible danger more than that which is actually
at hand.

vention happened to move in the path of progress,
for it was called a piano-e-forte.

In Daniel Spillane's History of the American
Piano, published in New York in 1890, may
be found records of several clever improvements
and additions which led to nothing and have been
forgotten. On page 360 of that same volume, men-
tion is made of "another leading weekly," the
MUSICAL COURIER, which is not yet numbered among
the defunct experiments in music. It has always
remained in the line of progress.

Variations

By the Editor-in-Chief

Josef Rosenstock, who was literally blown out of the Metropolitan Opera House last year by certain critical blasts, conducted Meistersinger and Rosenkavalier recently at the Mannheim Opera—the same two works he led at his initial performances here.

The Mannheim correspondent of the New York Staats Zeitung (October 19) says that Rosenstock introduced himself there “in brilliant fashion,” and “found acclaim from the public and the press, not only for Meistersinger and Rosenkavalier but also for Fidelio and The Bartered Bride.”

In the Mannheim Tageblatt one reads about the Meistersinger performance: “The orchestra followed every suggestion from the sure hand of Rosenstock. The grandiose architecture of the work was laid bare with a plastic that was extraordinary. Every tint in the colorful score was illuminated richly. The overture was masterful in exposition, rhythm and climax.”

About Rosenstock's Fidelio, the Neue Badische Landeszeitung writes: “With this representation, Josef Rosenstock has placed himself in the ranks of the most eminent conductors. He is a worthy successor here to Artur Bodanzky and Wilhelm Furtwaengler. We do not know whether to praise most the meticulous care with which Rosenstock followed every detail of the score, or the imaginative flights and glowing fire with which he infused the tones of this music. After the finish of the Leonore Overture, No. 3, a tornado of applause that lasted for minutes, shook the rafters of the old edifice.”

From the Mannheimer Tageblatt comes the following about The Bartered Bride: “This opera revealed our General Music Director as a genial and jolly musician, who permitted the folk tune freedom of this music to hold full sway and yet never for a moment failed to have his singers and orchestra under complete control. Enthusiastic praise is Rosenstock's for his upbuilding of the musical scheme as a whole, his rhythmic variety, and his wealth of contrast between the broad lyric line, and the whirling strophes of the dance episodes.”

There are other reviews in the same vein as the foregoing.

Where is the colored person in this woodpile? Was Rosenstock incompetent here and did he suddenly develop amazing talents after he stepped from the steamer in Europe last winter? Was Rosenstock nervous and overawed at the Metropolitan? Did its orchestra do all that he wished? Could any individual or clique have intrigued to annoy, disparage, and upset Rosenstock at our opera house?

On the other hand, are the Mannheim critics biased, locally patriotic, or venal? Or do the public and critics of that city understand nothing about grand opera conducting and about the proper interpretation of Meistersinger, Rosenkavalier, Fidelio, and The Bartered Bride?

All those are interesting questions and perhaps their proper answers will eventuate after Rosenstock's further activities have taken him also to other European cities, and their appraisements travel to our shores.

At present the matter makes for the view that either the critics of New York know more than those of Mannheim, or that for some obscure reason, Rosenstock's real abilities were lamed during his short period of opportunity in the American metropolis.

Otto Harbach, successful musical comedy librettist, is a contributor with this: “A librettist may be defined as a person accustomed to having the success of his piece ascribed individually and collectively, to the composer, the manager, the stage director, the star, the orchestral leader, the scenic artist, the publicity man, the comedian, the beauty of the chorus, the cleverness of the dancing, the favorable weather, and the convenient location of the theater.”

How long shall New York have to wait to hear Alban Berg's Wozzek, the best modernistic opera composed to date?

Dinosaur life and Mozart's The Magic Flute and The Marriage of Figaro seem to be definitely extinct in North America.

Rather sad these unhappy days is the report of Kurt Schindler after spending two months last summer in the villages of Old Castile, Spain: “The

people of Old Castile are no longer musical. They seldom sing either in their fields or at their hearths. Most of the old songs I gathered came from the lips of people sixty or seventy years old. They are no longer passed down from parent to child, and if not put on paper, many of them of intense value to the world of music will soon die out.”

Mr. Schindler transcribed 800 songs which he induced the Castilian peasants to sing for him.

W. J. Henderson's view of last Saturday in The Sun: “America is not intrinsically musical.” What? Does not this country spend more money on music than any other land in the world?

To gain the full sympathy of the large majority of American males, it will be necessary for the revolutionaries in Brazil also to overthrow the tango.

Strauss' Alpine Symphony seemed to be a hard climb for some of the critics at the Philharmonic concert last Thursday.

If you incline to the music of Bruckner and Mahler, or have a sense of justice generally, heed the attached timely communication:

535 West 110th St., New York City
October 23, 1930.

Dear Variations:

During the summer there were evidences of a growing interest in Bruckner and Mahler. Letters in the Times requested that the works of these composers be played; there was a performance of Bruckner's Eighth at the Stadium; the names of Bruckner and Mahler appeared on the Request Program Ballots more frequently than in previous years; reviews of the Salzburg Festival made especial mention of Bruckner and Mahler performances.

You are undoubtedly aware of the prejudice that exists against their music here. You know full well that their works did not meet with approval in Europe at first and that only repetition in the face of all kinds of violent opposition finally familiarized the public with the divine and romantic beauties contained in their symphonic and other works. Here the ancient prejudice continues and I believe that it too could be eliminated by repeated performances.

In the near future a Bruckner Society will be formed here. Members will receive the Bruckner Blätter published quarterly by the “Bruckner Internationale Gesellschaft.” The aims of the Society will be to attempt to have Bruckner performed occasionally, to have an article on Bruckner published in our musical magazines now and then, and to try to persuade phonograph companies to make recordings of Bruckner's symphonies.

Thanking you for any consideration you may give this matter, I am,

Very cordially yours,
ROBERT G. GREY.

P. S. Messrs. Bodanzky, Reiner, Drs. Koussevitzky, Goetschius, Mme. Olga Samaroff have accepted honorary membership.

The subjoined might be entitled “A Stitch in Time Catches the Worm”:

The Detroit News, Detroit, Mich.,
Monday, October 20.

Dear Variations:

I note with interest and instruction in the review of Kreisler in your issue of October 18 a reference to “the ancient maximum (sic) that time takes its toll.”

Myself, personally, I have always believed the venerable minimum that time and tide wait for no man. At my mother's knee I was taught the honorarium that haste makes waste and it was my father's way to quote the time-honored maxim that birds of a feather gather no moss together.

Although “Look before you leap” is, generally speaking, an excellent proscenium, do you not agree that “he who hesitates is lost” is a wise sanatorium to call to the attention of the young?

But what I really wanted to know was whether Mr. Malaprop is working on your editorial staff or in your composing room?

Best regards,
RUSSELL McLAUCHLIN.

It is almost a libel, even if possibly true, to say, as M. B. H. does, that “the Sphinx is the statue of a Gatti-Casazza of early Egyptian days.”

The same close student who discovered the foregoing secret, is on hand also with this information: “The reason that Rip Van Winkle stayed away so long, was that he had been standing in line trying to get admission to a recital by Galli-Curci.”

By the way, that queen of coloratura is quoted as having declared recently in a London interview, that grand opera is a “hybrid art,” and a “billboard of colors.” True enough, Madame, but the public does not probe as deeply as that. To castigate opera is to fight windmills. In the last analysis, the large majority of persons who attend opera go there to hear singing. Mme. Galli-Curci ought to know—

and probably does know—that her vocal art drew thousands of listeners to the Chicago Opera, and the Metropolitan, and will do so again whenever she elects to appear at those institutions. It seems to us that the Madame has been spoofing the London newspaper boys a bit. She always had a sly sense of humor.

“Crooked Scales Corrected,” says a daily newspaper headline. That would be a good business slogan for a piano teacher.

A Belgian professor of song declares that a correctly trained singer should be able to hold his or her breath for one minute and a half. There once was a singer who held his breath for more than an hour. He was dead.

Some modernistic composers should be acquitted on the plea of “dementia musicalia.”

If the modernists started a conservatory of composing, no doubt a student who wrote a melody would be reprimanded, and one who wrote several would be expelled.

The original Master Class was held by Hans Sachs and his confreres, in the first act of Meistersinger.

Dr. Brill, the psychoanalyst, insists that all artists and musicians are neurotics. That explains why they love one another so much.

2803 Woodley Road, N. W.,
Washington, D. C.,
October 19, 1930.

Dear Variations:

In lieu of resigning your position as chief cook and bottle washer of the best musical magazine published in the United States, and entering the hot dog and popcorn business, endeavor to please those of us who for one or more reasons have failed to retain all issues of the MUSICAL COURIER containing the pictorial biographies of noted musicians, by having reprints made of them, the reprints to be sold at a nominal price per number. By so doing the MUSICAL COURIER will never have any more “kickers.”

Very truly yours,
EDGAR A. BEHREND.

Slow torture and the stocks and pillory are no longer in vogue hereabouts, so that F. W. Riesberg felt himself emboldened to say: “Wagner must have been hungry when he composed The Ring of the Nibelungen for it begins and ends in Es” (E flat). Of course the class knows that “Es” is the German for “eat.”

Samuel R. Gaines (of Boston) in a class with Riesberg, communicates as follows: “Said S. R. G., our Boston wag: ‘This is surely no re-cuckoo period: even in Boston we are living the crested acc'l., all the time—a true Bohemianism, which accounts for our favorite composer, Divorce—shock!’”

From a well known New York musician . . . “The tragedy of a private harmony teacher, my tragedy, is especially poignant these days. The tragedy of trying to exist in this city. I am having a terrible time of it so far this season, and cannot imagine how my family and I will pull through the winter. Seven of my pupils won scholarships in prominent institutions last year. Six others have dropped out of the class this season because they have no money to pay for lessons. . . . If you hear of some college or music school that needs a harmony teacher (I am also a teacher of composition, a composer, and a conductor) in any small town or village of the United States, please bear me in mind. I would be eternally grateful to get some work quickly. Meanwhile, there is nothing for me to do but to compose, I am busy at present with an oratorio.” . . .

The writer of the letter is unusually competent, and if there is a vacancy such as he seeks, information to that effect would be appreciated by this department.

Ten year old Ruggiero Ricci is not permitted to perform, and eighty-one year old Vladimir de Pachmann is recitalling without interference.

The cigarette companies are losing a great advertising opportunity through lack of knowledge concerning the musical repertoire. Evidently they are unaware that Novak, the Bohemian composer, has written an opera called Nicotina.

The first week of opera crisis at the Metropolitan did not do so badly, thank you. The only depression noticeable was on the part of those who thought that there would be a depression.

LEONARD LIEBLING.

Tuning in With Europe

The death of Cosima Wagner and her son Siegfried has lifted the ban on a certain amount of information, memoirs and correspondence, which are likely to throw light on those passages of Richard Wagner's life which have been left obscured by the composer's own autobiography, as well as the biographies by others which were necessarily based on material furnished by the Wahnfried clan. The first of these documents to appear is the correspondence of Wagner and Mathilde Mayer, the Rhenish beauty who captured his heart after the Wesendonck episode and before Cosima came on the scene.

* * *

Unfortunately the letters that the fair Mathilde wrote to the great Richard are not included in this interesting volume; indeed it is hardly likely that they were given room in the archives of Wahnfried, but the fact that the lady did not marry anyone else, and held Wagner's memory sacred until she died in 1910, at the ripe age of 76, seems a fair indication of her devotion. Even after her death she haunted the Bayreuth festival like a ghost of Wagner's romantic past, and she played auntie to his children at her home in Mainz.

* * *

The letters that Wagner wrote to her cover a period of nearly eight years and are full of the rather cozy ardor of middle-age passion, for he was forty-nine when he met Mathilde in Biebrich-on-the-Rhine, while he was working on the Meistersinger and receiving cash advances from Schott, the publisher. The cash advances stopped as soon as Schott found an excuse, and many of the letters are the complaints of a dead-broke musician. They record the lowest ebb of his financial despair and his sensational rise to royal favor and luxury, and they do not on the whole improve one's impression of Wagner's character. Whenever he felt down-and-out he discovered his old longing to live on the Rhine, and made Mathilde and her friends hunt high and low to find him a suitable abode; but when somebody in Vienna suddenly offered him part of a house he cancelled all previous orders without apology, overcame his irresistible longings and made himself comfortable on the Danube. So comfortable, in fact, that he was soon over his eyes in debt, and had to flee to escape arrest.

* * *

Mathilde appears to have been the refuge of his tortured soul through all these years, and the good spirit that cheered him through the Meistersinger score, just as the other Mathilde had inspired the more torrid ardors of Tristan and Isolde. But the memory of the earlier Mathilde had not been completely eradicated, while, in fact, the pathetic Minna was also more or less on his mind.

* * *

Mathilde Mayer, however, was the embodiment of womanly virtue and caution—the one woman, apparently, who did not wholly succumb to his blandishments. He proposed to marry Mathilde—if and when Minna should die; because, as he said, he feared that a legal divorce was more than poor Minna's constitution could stand. In the meantime, however, Mathilde should join her life with his; keep his house and provide all the home comforts of which he stood in need. This proposal, which must have appeared a most preposterous, or even improper one to the straight-laced Mathilde and her very strict-thinking mother, was not accepted; and Wagner pulled in his horns with remarkable alacrity, especially after the second proposal, which seems to have coincided with the first of Cosima's visits to Munich, with her children, but in advance of her husband, Hans von Bülow. From that time on the ardor for Mathilde becomes quite perceptibly transmuted into the affection of friendship—and when Wagner, with Cosima as his secretary, was living in Tribschen, Cosima seems also to have taken charge of the Mathilde correspondence to a great extent.

* * *

But it would be wrong to say that Wagner cold-shouldered his second Mathilde, or forgot his old affection for her and all her relatives. In fact, he displays a loyalty to these comparatively insignificant persons which is altogether pleasant to behold in a man hobnobbing with kings, princes and the great of this world.

* * *

Another endearing trait which emerges from these letters is Wagner's love of animals, especially dogs. He usually kept a dog, and was as solicitous about its welfare as about his own. In Biebrich he befriended the dog of his landlord, a rather grumpy architect, and regularly fed him, because he thought

his owner let him starve. He also undertook the difficult task of bathing the dog, a proceeding to which the animal was so unaccustomed that in its fright it bit the composer's hand. The result was that the work on the Meistersinger score was delayed and Wagner didn't get his remittance from Schott. Also the architect was so annoyed by Wagner's supposedly malicious interference that he refused to renew the lease and Wagner had to leave his Rhenish home—as it turned out, for ever.

C. S.

BRAYING DONKEYS

In 1595 an English writer, who signed himself modestly, A.B., published a tract setting forth at considerable length, and partly in verse, the merits of the donkey. Among the many virtues of this noble animal was its fondness for vocal music. A.B. was overjoyed to hear the "goodly, sweet, and continual brayings. Nor think I that any of our immoderne musitians can deny but that their song is full of exceeding pleasure to be heard, because therein is to be discerned both concord, discord, singing in the meane, the beginning to sing in large compasse, then following on to rise and fall, the halfe note, whole note, musicke of five voices, firme singing by four voices, three together, or one voice and a halfe. Then their variable contrarities amongst them, when one delivers forth a long tenor, or a short, the pausing for time, breathing in measure, breaking the minim or the very least moment of time. Last of all to heare the musicke of five or six voices chaunged to so many of Asses, is amongst them to heare a song of world without end."

A travelling chorus of donkeys might be an interesting novelty for a season or two. Unfortunately for his own welfare, the donkey is so temperamental that it, or the whole company of them, might remain silent on the platform and only feel like singing in the train or during the stillness of the night. No; an assinine troupe is impractical. The chorus of pilgrims from Tannhäuser is more manageable.

THE LIGHT FROM WITHIN

A hundred years ago Charles Lamb wrote a rapturous passage in one of his essays, invoking blessings on the man who had invented wax candles, which he considered the great comforter on the long nights of study and writing. At that time Chopin was composing all his works by candle light. In his book, *Lutèce*, Heine describes one of Liszt's recitals in Paris in 1844 and speaks about the heat of the flaming candles. No doubt the brilliant early concert pieces of Liszt were written by candle light. Bach and Handel knew nothing better. In Haydn's diary for November 5th, 1791, we find that the London fog was so dense that "I had to light a candle as early as eleven o'clock."

In very early times the Greeks and Romans wrote by candle light, but later adapted an early form of lamp, which consisted of one or two wicks projecting from a vessel containing some kind of oil. Cicero, writing to his friend Atticus, about 40 B. C., said that he had burnt the Atticus letter with the same lamp he had written the answer by. This shows that the flame was open and consequently smoky and easily put out.

We write by electric light, but thus far nothing much superior to the works of Cicero, Shakespeare, Bach, Beethoven, Chopin, has appeared. Perhaps the outside illumination is not as important as the light of genius.

LOUD SPEAKING ORGANS

An editorial in the Lorain (Ohio) Journal commends millionaires who present carillons to their churches, but suggests that it might be more serviceable to provide music for the public by means of loud-speaking organs. All sorts of details are suggested as to the construction of such organs and their use, but the Journal editor seems to have overlooked the simple fact that any organ may be made loud-speaking without any great outlay by use of a microphone attached to the amplifying end of any good radio set and using several dynamic loud speakers. It will be surprising if the suggestion of the Journal editor does not bear fruit. Any church could (barring municipal interference) install loud speakers in its tower so that the public "for miles around" (which is, of course, an exaggeration) could enjoy the service. The cost of such installment would be small but would demand expert management. A good double-button microphone costs about \$100, radio sets are everywhere available, three dynamic loud speakers would cost about \$100, and then there would be the small expense of batteries for the microphone, and cost of installation, etc., depending upon local conditions.

BE NOVEL AT ALL COSTS

Novelty is the thing that journalists are constantly striving for, and the paragrapher who can attractively expound ideas and theories diametrically opposed to universally accepted ones has an excellent chance to have his stuff published and paid for. Here is a little gem which J. S., writing in the New York World under the head of Music, launched in that esteemed paper a short time ago. It was part of a comment on the approaching musical season:

"It seems appropriate to inveigh at this time, upon the very brink of things to come, against that type of musical vaudeville so prevalent in past years, in which several artists of varying abilities appear on the same program for no apparent reason. It has become an axiom in America that concert audiences in our larger cities often assemble 'to see rather than to hear.' Perhaps that is why competent artists, with established European reputations, hesitate more and more to entrust their gifts to the judgment of American ears."

With regard to "that type of musical vaudeville" which J. S. is so solicitous of abolishing, the general belief, based on observation covering some forty or fifty years, is that it has practically disappeared. The last concert of that sort which the MUSICAL COURIER remembers, took place in the old Academy of Music about forty years ago, when Adelina Patti was making one of her early "farewell appearances." At the present time the only thing approaching the old time miscellaneous concert (in New York City) is the weekly Sunday night concert at the Metropolitan.

It is indeed surprising and delectable to learn that "it has become an axiom" in America that concert audiences in our larger cities often assemble 'to see rather than to hear.'" How remarkable it is that despite this "axiomatic truth," a single pianist playing on a single grand piano in a dimly lighted concert hall can hold the attention of thousands of (American) people for hours, and earn in that time an amount equal to the annual income of the average man. And single singers (not necessarily very attractive to the eye) and single violinists can do the same thing.

As for the "hesitation" that European artists of reputation display about concertizing in this country, no such aversion has been noticed by the musical managers, who each season are bombarded with countless propositions and pleas from European artists for American tours; and to the best of the knowledge and belief of the MUSICAL COURIER the American dollar has always held an hypnotic attraction for Europe's purveyors of tone.

Oh Novelty, what sins are committed in thy name!

ONLY MUSICIANS ARE MUSICAL

It seems to be impossible for the amateur to meddle with music without revealing his ignorance. Musicians remember only too well the ridiculous blunders of most novelists and poets when they drag a little music into their writings. And picture galleries contain many examples of violins which resemble no stringed instruments yet invented by the perversity of human genius. In a fine gallery not many hundred miles away from New York there is a beautiful painting of a young woman playing a cello. Her bow, however, rests on the short strings between the tailpiece and the bridge. The only sounds she could possibly produce on the wrong side of the bridge would resemble the squeaking of mice. In an artist's studio in Paris now hangs a magnificent family group drawn in charcoal by Ingres, one of the most eminent of French artists, and a master who is famous for his drawing. Yet one of the girls in the group rests her hands on a kind of spinet in the background. This must have been put in after the real drawing from nature was finished; for Ingres, notwithstanding that he learned to play the violin a little before he began to draw, has made the black notes of the keyboard in groups of three from top to bottom. He was not musician enough to know that the black keys are in alternate groups of two and three.

GIBBON ON MARTIAL MUSIC

Edward Gibbon, the most illustrious of English historians, whose gigantic *Decline and Fall of the Roman Empire* took him twenty-two years to write, speaks of the effect of military music when he describes the Turkish attack on Constantinople.

"The cries of fear and pain were drowned in the martial music of drums, trumpets and attaballs; and experience has proved that the mechanical operation of sounds, by quickening the circulation of the blood and spirits, will act on the human machine more forcibly than the eloquence of reason and honor."

That beautiful expression, "mechanical operation of sounds," is as appropriate for much of the modern music of our times as it was for the infernal row the Turks made when they attacked their enemies. But what is an attaball? Were its sweet sounds in any way related to Turkish Delight?

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

Rejoices in Patton's "Ten Commandments"

Editor, Musical Courier:

New York, N. Y.

In the MUSICAL COURIER of October 18 Fred Patton has contributed a letter which in its forceful, witty, and timely attack upon vocal teaching should prove to be of great value to the profession. It is an indignant protest by a highly successful singer against the pettifogging puerilities which are practiced by so great a number of vocal teachers as to be a serious menace to the legitimate teaching of singing. It is impossible not to sympathize with Mr. Patton when he denounces those teachers who have never faced an audience, and whose narrow dogmatism not only prevents them from teaching their pupils anything worth while, but also acts as a barrier against their ever learning anything themselves. One can but rejoice at his "Ten Commandments," a really delightful piece of sarcasm, and only hope that the sound sense of his letter will be appreciated by many aspiring singers.

Being a member of the vocal teaching profession myself, I feel sure that Mr. Patton will be interested in some of the remarks which I made in an article published in the MUSICAL COURIER of July 26, under the title, "Who Was Bobby Jones' Teacher?" and in which I endeavored to draw attention to some of the pupil mongering which is practiced in the vocal profession. It is therefore encouraging to find so prominent a singer as Mr. Patton in agreement with me. In this article I emphatically stated that in the majority of cases it is the teacher who "enjoys the reflected glory from the pupil" and further remarked: "When all is said and done, how many really great singers are there in the world? If the secret of greatness were the property of the teacher, would not the world be flooded with great singers? This does not mean that a good teacher will not produce good singers, but the phenomenally great singer is the result of a combination of qualities which the ordinary singer does not possess... the truly great in all professions are not made by their teachers."

This is surely in line with Mr. Patton's conclusions and should draw attention to the familiar exploitation of successful singers by their teachers who use their names as "bait" to attract pupils, the majority of whom without the intervention of magic could never hope to attain the success which the advertised exceptions have achieved. On one point, however, I find myself in disagreement with Mr. Patton. He states that "nearly all vocal teachers try to fit the student to the method, instead of fitting the method to the student." Judging from the experience derived from many years' study of the teaching procedure of a great number of vocal teachers, I would say that the absurd twaddle which is handed to pupils in the guise of a vocal lesson could hardly be dignified by the name "method." Generally it seems to be a conglomeration of wordy nothings which do not even make sense, and which could not, except by a fortuitous accident, be of any benefit to the student.

WILLIAM A. C. ZERFFEL.

Paulette Parent Wrote the Music

Editor, Musical Courier:

Washington, D. C.

In your September 27 issue there is an article in which you attribute the authorship of an aviation song to Mme. S. d'Astoria-Jackowska (page 6, column 4). You have been grossly misinformed.

S. Paulette Parent wrote the music of Paris-New York, Chant of the Air, on the English poem of Helen Hinman Frahm. Mme. S. d'Astoria-Jackowska, at the last minute, added some French words in the honor of the flyers.

At the Banquet she sang the Marseillaise and Paris-New York, Chant of the Air (nothing else) accompanied by me. As this march has been adopted as the aviation song in America, France, Poland, Roumania, Egypt, etc., and is published by Francis Salabert in Paris, I cannot let this notice stand as is, and as I am the owner of the copyrights will ask you to print another article in the same page and column in an early issue; otherwise, I'll feel obliged to complain to the Society of Authors and Com-

posers. I enclose just one small article out of many which appeared in the Washington papers to prove my point.

Helen Hinman Frahm wrote the original poem on which I composed the music.

Hoping to hear from you at your earliest convenience to have you correct this unfortunate mistake as soon as possible, I am,

Yours truly,

PAULETTE PARENT.

Challenges Article on Tremolos

Editor, Musical Courier:

Doane College, Crete, Neb.

In the MUSICAL COURIER of October 4 is an article on Tremolos that attracted my attention and I am loth to let it pass unchallenged. I do not question the sincerity of the writer and I have no doubt she can cope with the problem of tremolos successfully, as she modestly admits. But when she says, "To achieve this (diaphragm support) means to free the throat of all burden of the tone and actually leave it to the muscles of the back and diaphragm," it seems about time to call attention to some facts in voice production that are at least obscured, if not ignored, in such a statement.

In the first place the energy in the breath needed in producing tone is generated by the contraction of the muscular walls surrounding the breathing tract. So far, so good. In the second place—and this is the vital point overlooked in the statement quoted above—the tensed vocal cords offer a resistance to the flow of breath that equals the energy in the breath stream, for all practical purposes. This being the case, the actual physical point of tone control is at the vocal cords. The vocal cords adjust themselves automatically to the required tensely, length and weight or thickness for any given tone held in the mind of the singer. This may be called tone control through thinking.

To "free the throat of all burden of the tone" and still produce tone is a physical

impossibility, for the source of all voice is the tensed vocal cords resisting the flow of energy in the breath stream. There is action and a "burden" in the throat in all correct speaking and singing, although there is no strain felt. This is true (that there is no strain felt) because there is neither too much nor too little energy in the breath-stream against which the vocal cords are exerting their resistance. This formula—breath energy equals resistance at the vocal cords—can be the only rational basis on which to build our thinking and analysis of vocal action.

When voice teachers talk facts instead of fads and horse-sense instead of mere fancies and impressions, our other "brethren of the fraternity" and other professions will take us seriously.

As another example the writer quoted above says to "actually leave it (place the burden of the tone) to the muscles of the back and diaphragm." On page 28 of the same COURIER an oft-quoted writer says, "The back muscles are useless as an aid to singing."

Now somebody lied and how is the poor befuddled student going to know which one? True, he may not read both articles, and if he has voice and brains may go right ahead and be a singer in spite of the teacher's pet notions.

When teachers of singing quit placing barriers to success in front of their students in the form of elaborate breathing methods, voice "placing" and other equally absurd procedures and, instead, set about to train their voices through the sense of hearing this will be a much happier (?) or shall we say a more efficient vocal world in which we live?

Sincerely,

CHARLES V. KETTERING.

Theodore Stearns Articles Praised

Editor, Musical Courier:

New York, N. Y.

The Miniature History of Music written by Theodore Stearns you are running in the current issue of MUSICAL COURIER is one of the best and most lucid things I have ever read.

Should you decide to print it in brochure form later, let me know, as I should certainly want to acquire some copies.

Sincerely,

CATHARINE BAMMAN.



Talkie Producer: (To yes man.) We could make a wow outa this here now Lucia by jazzing up that Sextet—like Florodora y'understand. See if you can locate this guy Donizetti on the phone and get the movie rights. Cartoon by Hy Gage.

I See That

The Metropolitan Opera season got off to a glorious start on Monday night with Aida.

In Chicago the opera season was also inaugurated on Monday with the American premiere of Lorenzaccio.

Joseph Littau has departed from New York to take up his new duties as conductor of the Omaha Symphony Orchestra.

Stravinsky's Oedipus Rex and Prokofiev's Pas d'Acier will be staged by the League of Composers this spring with Stokowski conducting.

A concert to the memory of Georges Longy will be given in Boston on November 3. Tone Production, the seventh of a series of articles by Helen Brett, appears in this issue.

The third annual Folklore Festival was held in Quebec last week.

The Cincinnati Symphony Orchestra, under Fritz Reiner, opened its season brilliantly.

Antonia Brico, conductor, sailed on October 22 to fill engagements in Berlin, Paris and Hamburg.

Beryl Rubinstein, head of the piano department of the Cleveland Institute of Music, is to give a series of Beethoven recitals.

A Young Artists' Contest for 1931 has been announced by Mrs. E. J. Ottaway, president of the N. F. M. C.

The Music Teachers' National Association will meet at St. Louis, December 29-31.

Berlin's coming musical season is somewhat overshadowed by the prevailing financial depression.

Reinold Wrennath sang in Cedar Rapids, Ia., October 10.

Juliette Glassman Mirova, pianist, will give a recital at Steinway Hall, New York, on November 12.

Charles King will again be accompanist for Emma Otero, Cuban soprano, on her coming tour.

Nat D. Kane has become associated with Byron Scott Dickson.

The Kedroff Quartet will make their fourth consecutive American tour this season.

Nastia Poliakova, gypsy singer, will make her American debut on November 30 in New York.

Barre Hill has returned to Chicago for the opera season.

In this issue appears the concluding installment of the Pictorial Biography of Johann Sebastian Bach.

Next week the MUSICAL COURIER will print the initial instalment of the life of Karl Goldmark in picture and story.

J. H. Duval has returned to Paris to establish an international vocal and operatic studio.

The Pianoforte Teachers' Society of Boston held its first meeting of the season on October 13.

William Simmons wishes to be known in the future as William J. Simmons.

Francis Macmillen, American violinist, gave a recital at the Ithaca Conservatory on October 21.

The Opera Comique of Paris is to revive Laparra's La Habanera.

Josef Lhevinne opened his fall tour at Newark, N. J., on October 22.

Willem Mengelberg is to lead the London Symphony Orchestra in the first seven concerts of the season.

Seven young women have been selected for scholarships with Schumann-Heink.

Margaret Rosenfeldt has been appointed assistant teacher in the piano faculty of the Cleveland Institute of Music.

Theodore Stearns' Music, the Eternal Guardian of Romance, is concluded in this issue.

Basil Cameron made a tremendous impression on San Franciscans, conducting the first concert of the season of the San Francisco Symphony Orchestra.

Hans Kindler is asking for support of the Washington National Orchestra.

It is said that the Dunning System reaches more than 60,000 pupils.

Esperanza Garrigue's time has been entirely booked for the season.

Myra Hess will give a New York recital on November 8.

Erno Rapee has returned to Roxy's as director of music.

Lajos Shuk, cellist, has become a popular concert attraction on the Pacific coast.

A Society for the Research of Oriental Music has been formed in Berlin.

Hermann Busch is the new cellist of the Busch Quartet.

The Philharmonie, Berlin's largest concert hall, has been remodelled and redecorated.

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Distinguished Record of Joseph Littau New Conductor of the Omaha Symphony Orchestra

The departure of Joseph Littau from New York and his appointment to the position of conductor of the Omaha Symphony Orchestra is a matter of wide importance and of congratulations with reservations. The Omaha Symphony Orchestra, to be sure, is to be congratulated upon securing so eminent and successful a conductor, but it is to be regretted that Mr. Littau is no longer to give his Sunday afternoon broadcast programs.

These programs have presented symphonic works over a wide range of time, style and nationality. There have been included in them a number of classics, but—and this is indeed a notable fact—a still larger number of modern or comparatively modern works, and more remarkable still, a whole list of works by Americans!

An abbreviated list of the works conducted by Littau for his radio audiences will give some idea of his high artistic ideals and the catholicity of his taste. Here, for instance, we have, to begin with, Tchaikowsky. Of this great composer all of the symphonies were given, from the first to the sixth, which, alone, is a remarkable achievement. There were then, too, Romeo and Juliet, Francesca da Rimini and the Nutcracker Suite. Cesar Franck is represented by several symphonic works; Arensky by his first symphony; Dukas by the Sorcerer's Apprentice; of Brahms, the first two symphonies were played; of Beethoven, the second, fifth, seventh and eighth symphonies; of Mendelssohn, the Italian and Scotch symphonies and several overtures; of Mozart, several symphonies, overtures and the Nachtmusik; of Gluck, the Iphigenia in Aulis overture and the Slave Dance; of Haydn, several symphonies; of Handel, a Concerto Grosso; of Chausson, a symphony; of Purcell, a suite; and so on.

We then have a whole series of Wagner works; nearly all of the overtures, excerpts from Parsifal, Tristan, Siegfried, Götterdämmerung and the Bacchanale from Tannhäuser with chorus. From Richard Strauss we have four of the great symphonic poems; from Rimsky-Korsakoff, the Antar Symphony, Russian Easter overture and Scheherazade; from Elgar, the Enigma Variations; from Sibelius and Dukas, several pieces, and several pieces also from the rarely played Delius. Ravel is represented by Le Tombeau de Couperin, Pavane, Ma Mere l'Oye and Bolero; and Debussy by Fetes,

Afternoon of a Faun and several other pieces. There was also music by Weingartner and Borghi.

For American works the list may be given in full: America (Bloch); Sinfonietta (Chadwick); Suite, op. 42 (MacDowell);



JOSEPH LITTAU.

Skyscrapers (Carpenter); Through the Looking Glass Suite (Deems Taylor); Thief of Bagdad (Mortimer Wilson); Kubla Khan and Lake at Evening (Charles T. Griffes); Cripple Creek and Mountain Song (Lamar Stringfield); Culprit Fay (Henry Hadley); Suite Primeval (Charles Skilton); Comedy Overture on Negro Themes (Henry Gilbert).

Mr. Littau left New York for the west several weeks ago to assume his duties as conductor of the Omaha Symphony Orchestra. He has given assurance that the same policy will be carried out there as has been carried out here, that of giving his audience as wide a selection of music from all schools as possible, and also, perhaps even more important, allowing them to become acquainted with the works of American composers.

Carl F. Lauber Music Award for 1930-31

The third annual Carl F. Lauber music award is announced, to consist of an appropriate and specially designed medal, and cash, the amount of which, for the current year, is about \$200.

The Award is made each year to the composer of the best piece of original music submitted to the judges under the terms of the competition. No restrictions are imposed as to the length or form of the compositions, although more consideration is given to the musical thought expressed than to the form which the composition takes. Competition is open to all those who will not have passed their twenty-second birthday on March 1, 1931, and who are regularly enrolled students in public or private schools or colleges in the Philadelphia district (within twenty miles of City Hall) or regular students with recognized teachers or studios of music. The Committee of Judges reserves the right to withhold the Award if none of the manuscripts submitted is of sufficient merit. Previous winners of the Award are not eligible to compete this year.

For detailed information address the Provident Trust Company of Philadelphia, trustee.

Yeatman Griffith Artist Fulfilling Successful Engagements

Ruth Garner, coloratura soprano, completed in September her second summer's engagement with the Rochester Band. Miss Garner sang forty-five concerts with this organization, including all the coloratura arias from the operas such as The Barber of Seville, Lakme, La Traviata, The Magic Flute, Rigoletto, Dinorah, etc.

This artist was also engaged for a special concert with the O. C. L. Band of Oneida, N. Y., the Flagler Band of the American Legion, given at the Palace Theater, Rochester, besides many broadcasting concerts. She is winning the unanimous praise of the press and made her debut from the New York studios of Yeatman Griffith, internationally

noted vocal pedagogue, from whom she has received her training.

Stravinsky and Prokofiev Works for League of Composers

The League of Composers announces a spring program with Stokowski directing, to include Stravinsky's Oedipus Rex and Prokofiev's Pas d'Acier. These works, both of which have their stage premiere in America on this occasion, will be given with a notable cast of singers, mimes and dancers, a large chorus and the full Philadelphia Orchestra. During the season there will be numerous other programs given by the League, as heretofore.

Longy Memorial Concert

A concert is to be given in Boston in memory of Georges Longy on the evening of November 3, at Jordan Hall. A modern program will be given, preceded by an address by Olin Downes.



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(Continued from page 7)

that of the Halle Orchestra, will not take place, and the orchestra will confine its activities to Manchester.

The various orchestral plans for the coming season are now public property, and it appears that the most promising series, by far, is that of the Courtauld-Sargent Concerts. Malcolm Sargent, the young English conductor, will, as last year, conduct most of the concerts himself, but two will be conducted by guests, namely, Bruno Walter, who will give Mahler's second symphony, and Otto Klemperer, who will give Beethoven's Ninth. In this series Stravinsky will play the piano part of his Capriccio and conduct his L'Oiseau de Feu; at another concert Artur Schnabel will play three piano concertos in one evening, and at still another Sigrid Onegin will sing the contralto solo in Brahms' rhapsody for contralto, male chorus and orchestra.

MENDELBERG'S FIRST LONDON SYMPHONY SEASON

The London Symphony Orchestra, which was reorganized last year, will be under the direction of Willem Mengelberg for the first seven concerts of this season. The remaining three will be conducted by Hans Weisbach, Sir Thomas Beecham and Felix Weingartner, respectively. In this series the soloists will be Mischa Elman, Horowitz, John McCormack (who will sing twice—at the first concert a recitative and air by Beethoven and at the second a group of songs by Hugo Wolf), Ania Dorfman, Bronislaw Huberman, Fritz Kreisler, Moritz Rosenthal, Franz von Vecsey and, to close the season, little Ricci.

THE B. B. C. ORCHESTRA

The British Broadcasting Corporation Orchestra has already been launched in the Promenade Concerts. But during the season proper, it will give a symphony concert nearly every Wednesday, from October 22 to May 6. Here English conductors will be in the ascendant; Albert Coates, Adrian Boult (who is now conductor-in-chief to the B. B. C.), Sir Henry Wood and Sir Landon Ronald are four of the seven conductors who will swing the baton at these concerts. The other three come from the Continent; they are Ernest Ansermet, Oskar Fried and Hermann Scherchen, all of whom won their spurs, so to speak, in London.

An imposing array of soloists will be heard in this series: Wilhelm Bachaus, Walter Gieseking, Myra Hess, Benno Moiseiwitsch, Igor Stravinsky, Göta Ljungberg and Maria Olzewska, besides many other popular artists.

The eight concerts of the Royal Philharmonic Orchestra will be led by eight different conductors, namely, Ernest Ansermet, Alfredo Casella, Vaclav Talich, Eugen Szenkar and four English conductors, Sir Thomas Beecham, Sir Henry Wood, Julian Clifford and John Barbirolli. Arthur Rubinstein will play in this, as well as in the B. B. C. series, and also Myra Hess, Rae Robertson and Ethel Bartlett, and Walter Gieseking, among others.

Liverpool is as conservative as London. No startling music has been promised by the Philharmonic Society for this, its ninety-second season, and the conductors have been chosen from among the best known and the most popular. They are Albert Coates, who will inaugurate the season, Sir Thomas Beecham, Sir Henry Wood, Sir Hamilton Harty and Malcolm Sargent.



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with Dr. Felix Weingartner, eminent conductor, whose pupil in the art of conducting she was. Mme. Linz, born in Budapest, now living in Berlin, is considered one of the finest of modern violinists; she was the first woman accepted in the Berlin High School as member of the Conductors' Class, and her first appearance as such brought her such splendid success that Frau von Bülow presented her with a baton formerly used by her husband, Hans von Bülow. In 1929 she took the course in Basle under Dr. Weingartner, again being the only woman in the class; later she achieved added laurels conducting the Gürzenich concerts (Cologne), the symphony orchestra of Basle, etc.

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Symphony Orchestra at Its Best—Opera Orchestra Gives Benefit Program—Well Known Artists in Recital

CHICAGO—Carl Friedberg's piano recital at the Studebaker Theater on October 19 was enthusiastically approved by a large audience made up principally of musicians and students. To their great delight, Friedberg presented a program of familiar works of the old masters. There were the Mendelssohn Rondo Capriccioso; the Beethoven Sonata No. 2; a group by Schumann, including the Symphonic Etudes; five Brahms numbers; a Chopin Scherzo; Prokofiev's Govott and Debussy's Minstrel and Dance. Played in Friedberg's masterly manner, they made up an afternoon of much enjoyment for the many on hand.

HENRI TEMIANKA'S VIOLIN RECITAL

At the Civic Theater, on the same afternoon, Henri Temianka held the interest of a good sized audience at his violin recital. In such numbers as the Schumann A minor Sonata and the Mozart D major Concerto, Temianka showed himself a well equipped violinist, musically and technically, and though one of the most youthful of present day violinists, he has much to recommend him to the public. His success was marked.

In Yvonne Krinsky, Mr. Temianka had an admirable accompanist and assistant, for not only were her accompaniments splendid, but she lent most artistic support in the Schumann Sonata.

Mr. Temianka also had listed the Ravel Tzigane, Five Melodies by Prokofiev and Wieniawski's Polonaise in A major.

LAUWERS CONDUCTS OPERA ORCHESTRA CONCERT

Also on Sunday afternoon, October 20, a concert was given for the benefit of the Cook County Council of the American Legion auxiliary, by the Chicago Civic Opera Orchestra, with its newly appointed concertmaster, Isadore Berger, as soloist, and Charles Lauwers conducting. Mr. Lauwers' readings of the Prelude of Hansel and Gretel and the Overture to Mignon were decidedly interesting, and under his virile baton the orchestra pulsated with enthusiasm. Conductor and orchestra were feted by the large audience.

Mr. Berger played the Tchaikovsky Concerto with marked ability.

GERALDINE FARRAR

On the same afternoon at Orchestra Hall, (under the management of Bertha Ott, Inc., which brings to Chicago practically all the most important musical attractions) Geraldine Farrar appeared. Miss Farrar, it is said, believes that opera is a thing of the past. She gave us the best reason to believe her statement by her singing of her program. As the French would say "A bon entendeur salut."

CONCIALDI AND BECKER IN RECITAL

On October 20 a joint recital was given at Orchestra Hall by Eusebio Conciardi, baritone, and Arthur Becker, pianist, for the benefit of De Paul University. Mr. Conciardi is as much at home in oratorio as he is in operatic excerpts, German lieder or French chansons. He has improved greatly since last heard here, and he contributed much to the evening's enjoyment. His success at the hands of his listeners was spontaneous and vociferous.

Arthur Becker appeared in the dual capacity of accompanist and pianist. Also one of his own songs was included in Mr. Conciardi's vocal contributions. Mr. Becker, who had given excellent support to the singers proved an accomplished pianist, endowed with a facile technic and capable of drawing from the piano a tone which is lovely even in fortissimo passages. His successful appearance presages many other recitals for this pianist.

RUDOLPH REUTER CLUB

There has been a generous response to invitations sent out by the committee to join the Rudolph Reuter Club, the purpose of which is to give a free scholarship to a worthy student, and to provide opportunities for social meetings among present and former Reuter students. The list of patrons has been further augmented by the names of Mrs. Otto L. Schmidt, Mrs. Waller Borden and Mrs. Ernst Freund of Chicago and Mrs. Merrill Burch of Dubuque, Ia., who have interested themselves particularly in the scholarship. The winner of the scholarship will be enrolled in the American Conservatory, of which Mr. Reuter is a faculty member.

ORCHESTRA'S SECOND PAIR OF CONCERTS

Should Conductor Stock keep his orchestra at the same high pitch of enthusiasm as they have started out this season, what a glorious season this will be for the Chicago Symphony patrons! As fine an orchestra as this body of musicians is, every season it seems to become more pliable, more resourceful and more expert, if possible. We were made fully aware of this fact at the first program last week and again at the second Friday-Saturday concerts of October 24 and 25. Highlights of this program came in the Brahms E minor Symphony, Debussy's Two Nocturnes—Nuages and Fêtes—and Ravel's Bolero. The sturdy Brahms Symphony, the

atmospheric nocturnes of Debussy and the gay, fascinating Bolero of Ravel were magnificently played. As added enjoyment there were the Dvorak Husitska Overture and the Sibelius tone poem Finlandia, remarkably well performed.

WILLARD-HOLVERSCHIED JOINT RECITAL AT BUSH

Carolyn Willard, who has this season joined the piano faculty of Bush Conservatory, gave a recital there with Grace Holverscheid, soprano, another member of the faculty, on October 23. Miss Willard, who divides her time between Battle Creek, Mich., where she heads the piano department of the University School of Music, and Chicago, played numbers by Scarlatti, Brahms, Liszt, Schumann, Chopin, Chasins and Nerini in a highly artistic manner. She was most enthusiastically received. Miss Holverscheid sang two groups of songs beautifully and she, too, won the plaudits of the many listeners on hand.

EBBA SUNDBROM'S ACTIVITIES

Besides being conductor of the Woman's Symphony Orchestra, Ebba Sundstrom also heads the Chicago Woman's String Quartet and the Woman's Symphony Ensemble, teaches violin at Bush Conservatory and appears in recital and concert as violinist. She appears with the Woman's Symphony Ensemble in concert before the Oak Park Club on October 15, and with the Chicago Woman's String Quartet before the Wicker Park Woman's Club on October 7 and at the University of Chicago Chapel on October 19. Under Miss Sundstrom's able leadership, the Woman's Symphony Orchestra of Chicago will begin its series of regular monthly concerts on November 17.

JEANNETTE COX.

Chicago Opera

(Continued from page 5)

considers dangerous to the Duke. The Duke scouts the idea, explains the usefulness of Lorenzo to his tyranny, and a few minutes later gives visual proof of his cousin's harmlessness when Lorenzo falls to the ground at sight of a naked sword. A procurer, an atheist, hideous to the eye and cruel, Lorenzo is also apparently a coward.

The first scene of the second act is a slight digression from the plot, but serves to heighten the atmosphere of shamelessness, and to contrast the honored Cardinal with the despised Lorenzo (or Lorenzaccio, as he is called in contempt). By means of the confessional, the Cardinal is persuading his sister-in-law, who is a republican and devoted to her husband, to become the Duke's mistress, so that through her the papal court can control Tuscany. In the second scene, Lorenzo's mother, who is ashamed of him, startles him with a story of having seen the ghost of his innocent youth, which fled when his present self came into the house. He is stricken contrite for the moment, and sends the ghost a word of good cheer. Bindo and Venturi, windy republicans, try to enlist Lorenzo in their conspiracy; and when the Duke enters, Lorenzo cynically induces them both to accept political favors. Meanwhile, the Duke has seen Catherine Ginori, Lorenzo's young aunt. Lorenzo, confronted by a demand for the only woman who still believes in him, is forced to promise to procure her also. In the third scene, Lorenzo and his bravo are testing the suitability of Lorenzo's room for a murder.

In Act three, the Strozzi family have just been added to the many victims of the Duke's tyranny; and the father, who has remained Lorenzo's friend, begs the once high-minded young man to fulfill his early promise, and rid the world of a monster. Lorenzo then tells the secret of his life. Long ago, among the ruins of the Colosseum at Rome, he had taken the vow to kill one of the tyrants that were oppressing Italy. Having chosen his cousin, he had put himself voluntarily under the evil influence of Alexander, and had done him the vilest services to win

his confidence (had even, in fact, feigned cowardice). Now, however, that the hour of consummation has come, Lorenzo is no longer the young idealist, who had taken the vow, but is corrupted by his intended victim. He will strike—but only to justify himself.

In Scene one, Act four, Lorenzo steals the Duke's chain-proof, then invites him to the assignment with Catherine. In Scene two, he announces vainly to the citizens of Florence that they are about to be freed. In the final scene, the blow is struck.

THE CAST

Vanni-Marcoux's creation of the title role marked a new epoch in the American career of this artist, whose fine characterization was the outstanding feature of the performance. Vocolly, the part lies well in his voice, but it is from the histrionic standpoint that his Lorenzaccio must be viewed.

Gorgeously costumed, he depicted the character so well as to be Lorenzaccio incarnated. At least, this observation appears just to one who has read considerable of the life of that Florentine family who gave dukes, kings, popes and other notables to the world. Enunciating the French text so correctly that every word was understandable, he added materially to the pleasure of those conversant with that language; yet to the majority his action was sufficient to explain every one of his intentions.

The management must be congratulated for the manner in which the novelty was cast. Every protagonist did his or her part exceptionally well. Several newcomers made good impressions, while old members of the company scored heavily on their re-entry. Among the latter must be named Charles Hackett, the popular tenor, who as Alexandre de Medici, first Duke of Florence, gave as much pleasure to the ear as to the eye. Edouard Cotreuil, whose Scaronconcolo is a far more sinister personage than Sparafucile in Rigoletto, came in for personal recognition by the audience. Jean Vieuille, a young French baritone from the Opera Comique, made a successful debut as Cardinal Malaspina Cibo. Here is a young man worth watching. He has a good voice and his knowledge of the stage is complete. Handsome Chase Baromeo lent dis-

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tion to the role of Philippe Strozzi. Sonia Sharnova's debut with the company was as the Marquise de Cibo, an important role, which she sang effectively and acted, if not with great distinction, at least with good understanding. Jenny Tourel made her debut in a small role; likewise Octave Dua, for many years a member of the Chicago Grand Opera Company, returned to the fold. The balance of the lengthy cast included Ada Paggi, Maria Claessens, Theodore Ritch Howard Preston, Helen Freund, Eugenio Sandrini, Giuseppe Cavadore, Antonio Nicholich and Constance Bitterli.

EMIL COOPER CONDUCTS

The work had in Emil Cooper, who presided at the conductor's stand, a learned interpreter. Cooper and his orchestra brought out all that is to be found in the Moret score and if the work, as we foresee at this writing, is retained in the repertoire as long as Vanni-Marcoux is with us, the Russian conductor with the English name will have been no small factor in its success.

DR. OTTO ERHARDT

Judging from the mise-en-scene of Lorenzaccio, the management has in Dr. Otto Erhardt, who made his debut here behind the stage as its director, a man of big ideas which he knows how to execute and to have carried out by his assistants. The eye was satisfied throughout the production, and Dr. Erhardt's ideas struck this reviewer as eminently appropriate and correct.

THE AUDIENCE

The house had been sold out weeks in advance and it is pleasurable to report that a more distinguished gathering has not been seen at the opera in many years—not even last year when our new opera house was inaugurated. To us the success of the night was also due to the audience, which is often phlegmatic on an opening evening, but which on this occasion showed its enthusiasm unmistakably after each scene.

It was a big night for all concerned, and this naturally includes Samuel Insull, who has spent a great deal of his time as well as of his own money in giving Chicago an opera company second to none. Words of congratulation also seem in order for Business Manager Herbert M. Johnson, who, in his quiet way, does things effectively, especially when he has the full support of his associates.

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ing the best talent for its annual competi-
tion, which is open to unmarried men not
over thirty years of age who are citizens
of the United States. This is a three years'
fellowship amounting to a stipend of \$1,500
a year, with an additional annual allow-
ance of \$500 for traveling expenses. The
winner has the privilege of studio and resi-
dence at the Academy in Rome. For in-
formation apply to Roscoe Guernsey, execu-
tive secretary, American Academy in Rome,
101 Park Avenue, New York, N. Y.The Joseph H. Beams prizes are offered
annually by Columbia University as follows:
\$1,200 for a composition in large form,
either a sonata or other form of chamber
music or an orchestra piece; \$900 for a com-
position in smaller form, such as a group of
piano pieces, song cycle or chamber music;
the technical standard of excellence required
will be the same in both prizes, and it is a
waste of the composer's time to send in
careless, illiterate or illegible work. These
prizes are limited to American citizens be-
tween the ages of eighteen and twenty-five.
Columbia University calls attention also to
the Pulitzer Traveling Scholarships in music
offered February 1 of each year. For in-
formation address the secretary of Columbia
University, New York City.**N. F. M. C. Meeting November
16 to 23**Mrs. Elmer James Ottaway, national pres-
ident of the National Federation of Music
Clubs, has sent out the official call for the
annual fall meeting, which is to be held No-
vember 16 to 23 at the Barbizon-Plaza Hotel,
New York.

ESTHER MAUDE MCGILL,

pianist and teacher of Vancouver, B. C., and
a 1930 graduate with highest honors from
McGill University Conservatory of Music,
Montreal. She is the winner of the Lieuten-
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well known pianist, formerly of New York.
(Photo by Steffens-Colmer.)**DOROTHY CARUSO**has discontinued her recording studios at
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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown

Training Teachers and Supervisors of Music

The Need of Teaching and Administrative Ability With Suggestions as to How This Can Be Guaranteed

BY PETER W. DYKEMA

Professor of Music Education, Teachers College, Columbia University, N. Y. C.

(Continued from last week's issue)

(1) PERSONAL QUALITIES

More and more administrative officers are outspoken regarding the necessity of a teacher having attractive personal qualities. It is no longer a joke or an evidence of loose morality when a superintendent comes in and says, "I want a man to teach and he must be an upstanding fellow, clean cut, well built," or "I want a girl to teach and she must have looks as well as brains." These personal qualities of general appearance do have an effect upon the work itself. If children come into a room and see a woman who is attractive, well dressed, or a man who is well groomed and carries himself well, or a woman who cares something about flowers in the room and considers herself as also something of a flower, or a man who cares for beautiful pictures or a fine piece of statuary and who realizes that he is a moving picture and that when he takes his place beside a cast of an athlete his teaching gains in power if his form stands up well in comparison with the statuary, so that both are good to look at—these children are being impressed with the superintendent's first stipulation, good appearance.

One personal quality that is important in any teacher but still more important in a music teacher is voice. The old fable of the peacock and the crow who made a good impression until they opened their mouths, has a peculiar application to the teacher. Many individuals might be considered attractive if one never heard their raucous, sharp, nasal, indistinct voices. In music, lovely tone is essential to a true aesthetic experience, and every teacher should strive as consciously to have a pleasant speaking and singing voice as to have a clean face and suitable dress. It is worthwhile for

all of us to go periodically to a voice specialist or a discerning friend and ask him to give an unbiased judgment on the quality of our voices. It is never too late to improve, and many of us are in sore need of vocal improvement.

There are many other personal qualities which might be discussed. Let me enumerate a few even though I do not amplify them. Accuracy. Do what you say you are going to do. Report what you actually saw or heard. Test the ability of your mind to keep to a straight line just as you test your body in the gymnasium. Industry. Work as though you were being paid by the minute instead of by the hour. Enthusiasm. Optimism. Integrity. Sincerity. Think of the power that comes to

people who have these in proper balance and you will understand their significance in enumerating the qualities of a successful teacher.

(2) SOCIAL QUALITIES

What we have thus far discussed applies primarily to the individual himself, the integrity of his own life, irrespective of his contact with other people. Even if the teacher were entirely by himself he ought to have something pleasant to look at when he gazes in the mirror, or to listen to when he sings or speaks for himself. When we come into relationship with other people, the first necessary quality is interest in the other fellow. Frail as human beings are, their potentialities—frequently largely undeveloped—are so great that the teacher must always have a vision of what might be accomplished. With this interest should go an endeavor to understand the motives which guide human conduct. This interest and desire to understand is the surest guarantee of ability to mingle effectively with teachers and patrons. The courteous, alert teacher with the listening ear has a better chance of success than the one whose conduct is guided entirely by those of immediate benefits to self. Co-operation, loyalty, promptness—all these and other qualities need only be mentioned as desirable social qualities in the specifications we are drawing up of a successful teacher.

(To be continued next week)

A Letter

To the Editor of Music In the Schools and Colleges:

Here are considerations for the thought of your special constituency: What is really the chief qualification of a teacher of singing, meaning "How to Sing"?

What other, less important, qualifications must such teacher possess, and what is the order of their importance?

Is the ability to "teach" a gift of nature or something to be attained by study of the art of teaching, or both?

Does the ability to sing well guarantee the ability to teach well "How to Sing"?

Can one who has not been through the experience of long personal and successful study of "How to Sing" lead another through that process of study to artistic attainment as a singer?

Does the possession of the ability to teach another subject guarantee the ability to teach "How to Sing"?

Hoping that some good to the work in voice in the public schools may come from the listing of the above, I am,

Very truly yours,
FREDERICK W. WODELL

Converse College School of Music,
Spartanburg, S. C.

Newer Practices and Tendencies in Music Education

COORDINATION OF SINGING, PLAYING AND LISTENING

By MABELLE GLENN

TOPIC NO. 1

Singing, playing and listening are all directed toward the common objective of a rich and complete understanding of musical art. Every activity contributes its share of the full appreciation of music, and must, therefore, become part of a course of study that is an organic unit. Too frequently these three phases of musical instruction are considered as separate entities, excellent in themselves but totally unrelated to each other.

Many school administrators have failed to understand the basic purpose of these three factors in music education, and because of that have been inclined to urge chief emphasis upon listening lessons in the mistaken belief that this approach constitutes the only way to appreciation of music. It is unfortunate that some music instructors have encouraged this stand by themselves, referring to the listening lessons as appreciation lessons in evident distinction from singing and playing. This results from situations in which technical perfection seems the only objective stressed.

Technical perfection is desirable from two points of view: that of development of adequate technique, and, even more important, that of the development of a keener appreciation of musical values. Dr. Judd has pointed out clearly that "skill trains emotional responses indirectly by making them discriminating." There can be no question but that skill definitely correlates with all factors of musical intelligence.

Singing and playing that stresses knowledge of musical literature and understanding of musical values is unquestionably contributing to the objectives of education. Listening lessons have the two-fold purpose of supplementing the knowledge and

appreciation of material played and sung, and of extending the field of acquaintance to include musical compositions beyond the performing technique of the students.

Singing, playing and listening are the three roads that should lead us to complete realization of musical art values.

NOTES FROM THE FIELD NEBRASKA

Lincoln.—Charles B. Righter, who for some years has been in charge of the instrumental music in the high school here, has accepted an appointment as Associate Professor of Music Education at the State University of Iowa, Iowa City, Iowa. Prof. Righter's work will include the teaching of instrumental methods and conducting, and he will also have the direction of the State Music Festival, which has been under the direction of E. H. Wilcox.

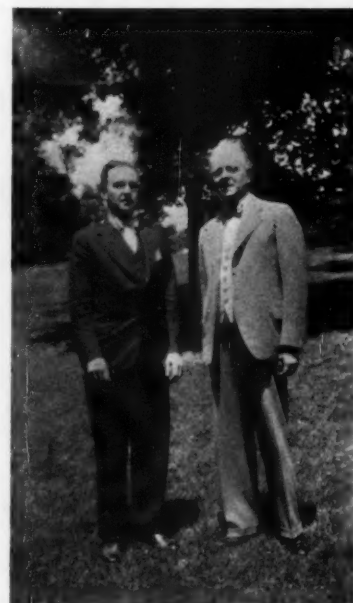
The American Institute of Normal Methods Celebrates Forty-Sixth Anniversary

The forty-sixth anniversary of the founding of the American Institute of Normal Methods, central Eastern and Western sections, was held this year at the regular summer session at Auburndale, Mass. (Lassell Seminary). This year's session had a large attendance and a number of interesting and unusual programs were given.

On Boston Common, on July 28, in honor of the Massachusetts Bay Colony Tercentenary, the members of the graduating class, Francis Findlay, instructor, gave the following program: Twenty-third Psalm (York Tune), Althea Mower; The Voyage of the Mayflower (Woodman), Margaret Bickford; The Landing of the Pilgrims (Birge), Grace B. Maxwell; Columbia, Our Motherland (Ries), Mary Hargrave; Chorus of Pilgrim Women (Chadwick), Elizabeth Hagar; Freedom, Our Queen (Parker), Edith Cantrell; The Reveille (Foote), Clifford Bain; Opening chorus, Cavalleria Rusticana (Mascagni), Marguerite Kane; May Eve (Beach), Doris Newton; Sweet Is Tipperary (Stanford), Ruth French; Canadian Boat Song (Foote), Elva Quenze; Night in the Desert (Farwell), Margaret May; Pack Clouds Away (West), Evelyn Testa; Ave Maria (Arcadelt), Grace Hodgdon; The Rose Tree (Praetorius), Louise Rigdon; O Lord, Thou God of Truth (Bach), Mabel Wilson; What God Doth, That Alone Is Right (Bach), Marsters York; How Lovely Are the Messengers, from St. Paul (Mendelssohn), Martin Eichenlaub; And the Glory of the Lord, from the Messiah (Handel), Ethel Boothby. The accompaniments were in charge of Maude M. Howes.

The commencement was held at the Levi F. Warren High School, West Newton, Mass., on July 29. The program included: Twenty-third Psalm (York Tune); The Peasant Cantata (Bach), with Beatrice Alling, Gladys V. S. Kelley, Maurice Minard, Victor Wrenn as soloists; address to the senior class by Osbourne McConathy;

Jesu, Joy of Man's Desiring (Bach); presentation of diplomas, Osbourne McConathy, director; Land of Our Hearts (Chadwick); Recessional of the Graduates; informal reception at Bragdon Hall, Lassell Seminary.



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Pietro A. Yon's Impressions of Church Services Abroad

Pietro A. Yon, eminent organist and musical director of St. Patrick's Cathedral, recently returned from Europe where he visited many of the famous cathedrals. He was again impressed by the elaborate services held in the Catholic churches of America, but says that, although the character of the actual musical program surpasses that of the churches in this country, the Italian

it might even be diagnosed, in the parlance of America, as 'a resting on the oars' ailment. The laurels of the past discourage fresh incentive. If, as in this country, those responsible for the preparation and presentation of rich programs had had to build them up, if they had had to start with nothing and build to an ideal, it might be much better.

"To be wholly fair," continued Mr. Yon, "the handicap in Europe is chiefly an economic one. The churches lack strong musical leadership because the money to pay for that type of service is not available. Whereas it is common for an organist or choir director here to receive an income of several thousand dollars a year, several as much as \$10,000; happy is the foreign musician engaged by a church if he can get eight or ten dollars a month. I wonder if American organists appreciate how blessed they are in worldly goods! One of Italy's illustrious cathedrals pays its musical director the sum of twenty-five dollars a month. In my native village, the church musician is paid two dollars a month. In many small villages you will find organists serving their churches without pay. This also applies to singers. In America our soloists receive from \$150 to \$200 a month. Over there a fine soloist is fortunate if she receives as much a month as an American church soloist receives for one appearance.

"Too often the Italian organist, in whose hands rests the musical destiny of a church and the character of its musical program, is a disappointed pianist. The financial reward available is not large enough to attract the recognized musician. Consequently, the average organist and musical director in a church is apt to be a man of limited talents and small horizon. He lacks the thorough and comprehensive training in all branches of musical direction which are so necessary as an asset. Often one finds a parish with the organist giving his services, a beautiful gesture but not conducive to the best musical interests of that community.

"If the lot of the organist is a poor one, the position in which the contemporary Italian composer finds himself is worse. Again the cause is an economic one. Some of the finest church music written in the world today is done by our Italian musicians—men of high talent who live in unbelievable impoverished circumstances. They must look to our American publishers for encouragement, and if we are to profit by this new musical literature they are creating, we must give them this encouragement.

"The churches are rich in art treasures, old masters, art objects, but their bank accounts are pitifully small. Here we lack the priceless treasures of decorative value but we swell our bank balances so that the congregations in our churches may find aesthetic satisfaction in the rich and beautiful liturgical and musical services provided, in music often comparable to the best which the symphonic and concert world has to offer. If, with this vitalizing and financial encouragement we do not produce a new tradition in preserving and developing the art of the Mass, we are much more to be censured than the poor little church in Europe that pays its choirmaster little more than a dollar a week and its choirs nothing. It is our opportunity to show the world, and especially Italy, to whom we are indebted for such great traditions, what can be done to beautify and uplift the level of liturgical music in the world."



PIETRO A. YON,
organist and musical director of St. Patrick's Cathedral, New York, who has resumed teaching in his Carnegie Hall studios for the season. (Mishkin photo.)

churches are pitifully lacking in the elements that contribute to the beauty of the Mass.

Mr. Yon, being honorary organist of the Vatican in Rome, speaks with authority when he contrasts the well organized and inspiring musical services in the American churches with the generally indifferent and often inadequate ceremonies prevailing in Europe. Mr. Yon pays tribute to the fine organizations and financial resources which the American churches place at the disposal of their musical leaders, but laments the fact that with such perfect organization we do not present in America the traditional church music in its entirety as they do abroad.

Says Mr. Yon: "Wherever I traveled in Italy I was impressed and depressed by the slack state into which many of our finest churches now find themselves. There are some exceptions—a few cathedrals with enough to provide adequate and beautiful music. But in the main the musical fare offered over there lacks the precision, order, organization and beauty which we have come to associate with our own processions; the choristers are badly dressed and the fabric of the whole organization seemed to me weak and loose.

"No one individual, however, is responsible for this, and certainly not the régime under Il Duce. Never has the Catholic Church had more gracious and harmonious relations with the civic authorities. It is not easy to fix the responsibility for the indifferent musical service apparent. You will find the same old reverence for tradition, and it is a beautiful and sound tradition on which some of our finest church music in America is modeled. It may even be because of this noble tradition, this heritage, that so little that is really stimulating and fine is happening there. For want of a better explanation



KARL KRAEUTER
violinist, who will give a recital at Town Hall on November 5. Mr. Kraeuter, a native American artist, first studied with his father, a well known music teacher of Columbus, Ohio, and later with Hugo Heermann in Cincinnati and with Franz Kneisel at the Institute of Musical Art in New York. He has been a member of the South Mountain Quartet since 1923, playing each year with this ensemble at their Pittsfield, Mass., and Washington Festival appearances. He has also played with the Flonzaley Quartet, London String Quartet, New York String Quartet, Chamber Music Society and the Elshuco Trio. Mr. Kraeuter's recital appearances, both in New York and elsewhere, have won the highest praise from the press and fellow musicians. In 1920 Mr. Kraeuter was awarded the Seligman prize for composition.

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Philadelphia Thoroughly Enjoys Le Jongleur de Notre Dame A Personal Triumph for Mary Garden and Eugene Goossens

PHILADELPHIA.—The performance of *Le Jongleur de Notre Dame*, presented by the Philadelphia Grand Opera Company, in the Academy of Music on October 23, was the occasion of another triumph for Mary Garden, whose excellent portrayal of the title role is so well known. Miss Garden was in even better voice than when she played the same part here last season. The Alleluia de Vin, of the first act, and the address to the Image of the Virgin, in the last, were the high spots vocally. Her dramatic delineation throughout was all that could be imagined or desired. Especially tense was the action of the close of Act 2 and all of Act 3.

The cast which supported Miss Garden was also very fine, notably Chief Caupolican as Boniface. His singing of the Legend of the Sage Bush, in the second act was splendid, and his acting good.

Ivan Steschenko as the Prior, Albert Mah-

ler as the Poet, Conrad Thibaut as the Painter, Nicholas Konraty as the Musician, and Alfred de Long as the Sculptor, were all praiseworthy, as were Benjamin De Loache (the Crier), and Abraham Robofsky (a Wag). Sally Gibbs in the Apparition of the Virgin was excellent.

The chorus did very fine work, especially the chorus of monks in the second act.

Eugene Goossens was the conductor of the performance and did very artistic work. The preludes of Acts 2 and 3 were especially beautiful. It was unfortunate that the premature applause at the lowering of the curtain on Act 2 spoiled some magnificent orchestral effects. Mr. Goossens endeavored to check the applause but was unable to do so, and was justly annoyed.

The stage and scenic effects were noteworthy in their beauty and appropriateness. M. M. C.

Bohemians to Honor Gordon Quartet

The regular monthly meeting of The Bohemians, at the Harvard Club on November 3, will be followed by a reception in honor of the Gordon String Quartet. The Gordon aggregation will be heard in quartets by Emerson Whitthorne (dedicated to them) and Mozart. George Meader, Metropolitan Opera tenor, will contribute three songs by Richard Funk. He will be accompanied by Celius Dougherty. The customary buffet supper will be served.

Dr. Carl Inaugurates Season

Dr. William C. Carl gave the first of his season's series of monthly oratorio services at the First Presbyterian Church last Sunday evening. The oratorio rendered was Mendelssohn's *St. Paul*, which was given by Dr. Carl as organist and director, the church soloists and motet choir. The soloists were Grace Kerns, soprano; Amy Ellerman, alto; Dan Gridley, tenor; and Edgar Schofield, bass.

Dr. Carl played Mendelssohn's second organ sonata as a prelude and the allegro vivace from the Reformation Symphony by Mendelssohn as postlude, distinguishing himself in both, as well as in the difficult and expressive accompaniments and interludes in the oratorio. The choir is, if possible, even

better than last year, and the soloists—Mr. Gridley appearing on this occasion for the first time in one of Dr. Carl's Sunday evening oratorio services—were of uniform excellence. Altogether, the work was artistically impressive.

New choir chairs were used for the first time on this occasion, being the gift of C. Arthur Comstock, a member of the board of trustees of the church.

Cesare Formichi and Grace Holst Married in Chicago

Cesare Formichi, baritone of the Chicago Civic Opera, and Grace Holst Olsen, dramatic soprano, were married on October 24, in Chicago at the Blackstone Hotel. The wedding ceremony was conducted by Judge Francis B. Allegretti and witnessed by a small group of relatives and patrons of the opera.

Among those present at the ceremony in the French Room of the Blackstone Hotel, were Samuel Insull, who acted as best man for Mr. Formichi, and Gustavus Swift, Jr., witness for the bride.

Among the guests were Mrs. Insull, Mr. and Mrs. Ernest Graham, Mr. and Mrs. Edmund A. Russell, Mr. and Mrs. Herbert M. Johnson, Mr. and Mrs. Robert Mair, Mrs. Gussie Holst, mother of the bride; Dema Harshbarger, Maestro Roberto Moran-

zoni and Olaf Bernts, consul general for Norway in Chicago.

Georgia Graves With National Broadcasting

Georgia Graves, contralto, sang recently in New York in the ballroom of the Plaza Hotel under the auspices of the Scandinavian-American Foundation. That she scored a success is evident from the following comment, written by Gustaf Sundelius, editor of the Swedish North Star: "In Miss Graves the audience made a pleasant acquaintance. She is the possessor of a large, resonant, contralto voice of rich quality, which is well controlled. Miss Graves sang most artistically songs by Kürsteiner, Leoni and Carpenter."

On the day following her appearance at the Plaza Miss Graves appeared with the Orpheus Male Glee Club, under the direction of Thomas Rodman, at a concert at the Bay-side Yacht Club, Long Island. Another interesting announcement in connection with the contralto's musical activities is that she is now affiliated with the National Broadcasting Company.

Myra Hess's New York Recital November 8

Myra Hess, English pianist, will give a recital in Town Hall on November 8. This will be her first New York appearance since January, 1929. On December 2 Miss Hess will appear with the Boston Symphony Orchestra at a special Beethoven concert in Washington, D. C. The pianist has been re-engaged to play at Yale University, New Haven, Conn., on March 18, 1931.

Brosa Quartet Announces New York Concert

The Brosa Quartet, which made such a success in Chicago at the Coolidge Festival, and at Town Hall where it appeared in one of the Beethoven Association concerts, announces a recital for Sunday afternoon, November 9, at the Guild Theater, the program to include quartets by Mozart, Beethoven and Debussy.

Rapee Returns to Roxy Theater

Erno Rapee returned to the Roxy Theater on October 31 to assume the position of director of music. In addition to his duties as musical director of the Roxy stage presentations, Mr. Rapee will continue to conduct the radio programs of the Roxy Orchestra, beginning November 2, through station WJZ and associated stations of the N. B. C.



Left to right: Dr. Leigh Henry, director of opera at the London Academy of Music, and Reginald Benyon, composer and son-in-law of Lord Gisborough, at the recent Royal Welsh National Eisteddfod, in their bard robes as officials of the National Music Board of the Gorsedd. Dr. Henry is visiting America as guest of Mrs. Elizabeth Sprague Coolidge.

Esperanza Garrigue's Time Entirely Booked

Esperanza Garrigue, teacher of singing, returned from Europe late in September and opened her studio in October. Paula Fire, an artist-pupil, is acting as her first assistant. Mme. Garrigue's time has been entirely booked for the season.

Lester Ensemble to Play at Langhorne, Pa.

The Lester Ensemble will appear on November 4 at the Public Library, Langhorne, Pa. The artists appearing are Josef Wisnowski, pianist; Marguerite Barr, contralto; and Ruth Leaf Hall, accompanist.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

Placing the Responsibility for Present Conditions Squarely upon the Salesmen—An Illuminating Letter from W. R. Casey—Some Encouraging Words from Arthur Brisbane

What are the salesmen doing to bring the piano back again?

What did they do to drive it into the oblivion of the past months?

These two questions come uppermost to the mind when one goes over the field and finds here and there a dealer who makes good reports as to sales or meets a salesman here and there who says that he is selling pianos.

When one digs into this, it is only a question of piano salesmen themselves returning to the old methods of selling pianos, that is, concentrating upon the piano and going after the sales.

Probably all this is answered in an unusual letter received from William R. Casey, who has for long been connected with the old Baldwin house and knows whereof he speaks. The letter from him, dated El Paso, Texas, where he was probably engaged in his work of injecting "pep" into salesmen, and this based upon past experience, will be read with interest, and it is hoped with profit, by those salesmen who have strayed from the narrow path of rectitude as to real piano selling and now have returned unto the work that they were successful in. Mr. Casey says:

El Paso, Texas, October 10th, 1930.

My dear Mr. Geppert:

It is one of the most interesting subjects that I know—this piano sales problem that you have been defending all this time to the very men who have in my opinion had as much to do with the so-called slump in piano sales as anything else if not more.

You and I remember quite well this truth of the old days in the piano trade, when the salesman went out scouting for his prospects and he kept after them until he lost or made the sale, but today it's an entirely different story. If a family thinks of purchasing a piano, they must first find a man who is willing to take enough time to tell them all about the qualities of his line, the average piano man of today is to blame in a big measure for the slow up in his piano sales. In the first place he has been spending a goodly part of his time on radios, and then he took on other lines, refrigerators and various other lines, thinking that with the combined aggregation of department store style, he would be able to weather the storm without going out of his store to get business.

I know for a fact right in my own territory, that I call upon dealers who are much better salesmen than I am or have ever been, but they have in a great many instances got into the habit of dabbling with so many lines, that the real line of which they could always make good, is now on the wane and so is their bank account, but I do find also that the men who stick to pianos first, last and all the time, and adds to that sticktoitiveness real work, as he did in the olden days, he is the chap that is making money.

I note that the correspondent who says that his installment paper is just about absorbed, and this is true in many instances, and I am of the opinion that the installment paper would not be absorbed quite so quickly—and leave the man in a frame of mind that he does not know which way to turn, had he confined himself to the old time methods of selling pianos, for to work harder with that same old time system of regularity every day and adding the usual evening calls, there would be more installment paper to make use of in turning the wheel of finances.

As you are aware, I have been in the piano business all my life, our acquaintance dating back about thirty years, and I can say truthfully that in all that time I have never known the piano business to be really good, except to the man who went after the business, at no time that I can remember did the man succeed in profitable sales volume just because he had a fine show place. It was that going after the business that counted, as one very clever salesman said to me this week, Pianos will always be sold, and he added that the age of the children will regulate the volume—if this point is properly followed by the piano salesman who is really sincere in his purpose of providing that one real necessity.

Of course I am sold on my line as well as my firm, their entire system is to my mind the very best of the day, their greatest trouble is to get men who will actually and honestly work out a time tried successful plan. If I am able to go out into the sticks and sell a fairly good volume of the popular priced upright, and with an occasional grand running near the \$2,000.00 figure, and in a thinly populated territory, what should an efficient salesman that puts in all his time with ample stock and all show space needed do. I have never visited our Denver

division office that I did not find one or more of the City salesmen with evening store appointments that usually resulted in some nice business, but its always the willing workers that get the substantial checks plus their salaries.

If every piano man of today would make up his mind to go to work, just as some of us old timers have always had to do, and talk pianos wherever they go night and day, and cut loose from all side issues, concentrate upon their sales talk, I am sure that we would soon see an entirely different trend in the volume of sales.

I happen to know of one old time piano salesman in Colorado whose average sales ran along \$3,000 per month, until radios came in like a house afire, and he took to the radio rage, sold in one month about \$4,500 radios, now his radios have dropped to zero, but he has not been able to get back into the swing of pianos and much of this is due to the fact that he is unable to concentrate as he did when he had to sell pianos or nothing.

With every good wish to you, and in the great work that you are doing at the most opportune time, I am,

Sincerely yours,
W. R. Casey.

The Formula for Success

Is this letter not a most illuminating illustration of what has been the real trouble with the piano?

Even during the most depressing days that we have just passed through, there have been salesmen who have made a good living, but it was because they returned to the old methods of concentrating upon piano selling and gave the piano its just due.

We can turn here and there and find where piano houses have "pulled through," not with the old time ease or volume, but because the needs of the piano were attended to, overhead was cut down to meet the reduction in sales, and a basis for outgo and income was established that met the contingencies of the commercial unrest.

Today the piano is coming back. As each week rolls around we hear more encouraging accounts of the sales that are being made by the dealers. The manufacturers are receiving orders and are glad to receive orders for two or three pianos from dealers, for that announces an awakening of interest on the part of salesmen.

There is just as much money in the country today as there ever was, but everybody seems to have been possessed with a fright, a loss of courage and a withholding of purchasing energy which is established in the great volume of money that has been turned into the savings banks.

When the writer talks about economy in the conduct of a business he does not mean the withholding of spending power, but he does beg the dealers to get down to a good business consideration of the conditions surrounding them, to mark time during the dull period we have just passed through, and which, thank God, is evaporating, even though politicians and pessimists still say that the country is going to the demnition bow-wows unless —

"Just Another Dip"

Let the old timers tell the young fellows in the trade what happened in 1893, in 1907 and down through the various "dips" that Colonel Conway formerly talked about, unto 1921 and then 1929. Take it from the writer, who is reluctant to prophesy, 1931 is going to be a good year for the piano men of this country. That is, the piano men who work as Mr. Casey outlines in his unusual letter herewith printed.

Let the writer again say that the piano can not sell itself. It can deliver the goods when sold honestly, and pianos can be sold honestly, just as easily as in other ways and to much better advantage. There will not be that volume of trade in 1930 that the piano has been blessed with in days gone by when we had high productions, but if the salesmen will but sell the pianos right, based on the quality of the instruments, they again will bask in the reception

of returns as to income that they enjoyed during the days when they were independent.

Let the salesman remember one thing, and that is that he has a greater field now, and this with population considered, than ever before. Music is in greater demand. There are more people who love music today than ever before. In the days gone by music did not hold the people as it does today. It is up to the salesmen to utilize this appreciation of music on the part of the people, and if they will but utilize some of the old methods of the successful salesman, concentrate as Mr. Casey suggests, they will place the piano on a profitable basis.

More Encouragement

In a recent issue of the New York Evening Journal, Arthur Brisbane has more kind words to say about the piano under the heading "Pianos More Popular Than Ever."

You might think that few pianos would be sold these days—what with the popularity of radio and talking pictures, the "business depression," and all that. Pianos are a luxury. They take up space. Moreover, you can't play them by turning a knob.

One of the largest piano companies in the United States, however, writes to The Journal to say that its sales last month were considerably in excess of those in September, 1929, when "prosperity" was at its height. The increase at one of its stores, in fact, was fifteen per cent. A good product, plus public demand, plus consistent advertising, was responsible for this showing.

You can draw several morals from this, if interested in morals, or prosperity, or pianos. One is that new inventions don't necessarily oust the old. The radio, bringing music to countless homes that never had it before, has spread the desire for good music, and for good musical instruments also.

Another is that a nation which can still buy pianos is hardly as poverty-stricken as you might think.

A third is that advertising pays.

None of these is news. In fact, each is a platitude. But a platitude is a truth you hear so often that you forget it.

Hence these.

The reference to the increase of business in September as to pianos no doubt refers to the great Wurlitzer house, and the probabilities are that Rudolph H. Wurlitzer, the head of the Wurlitzer institution, gave this information to Mr. Brisbane. Let piano men take encouragement from this because if the Wurlitzer house can sell pianos, the salesmen should realize that pianos can be sold and are being sold.

WILLIAM GEPPERT.

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On account of the death of Mr. M. A. Malone, proprietor of "Malone's Music House" at Columbia, South Carolina, the executors of his estate offer for sale in bulk the stock in trade of Malone's Music House, which consists of pianos, piano players, organs, etc., and also all evidences of indebtedness owing to said business, consisting of notes, bills of sale, or otherwise, together with the good will of said business and the right to continue and advertise the business as "Successor to Malone's Music House." This business has been successfully conducted for fifty years, and is located in a growing, progressive city.

Terms of Sale: Cash preferred, but will sell for one half cash with the balance secured by gilt edge security, payable on or before October 1st, 1931.

Anyone interested in this good proposition will please communicate with the undersigned promptly.

JULIA OGLESBY

The National Loan & Exchange
Columbia, S. C. Bank of Columbia, Executors,
October 7th, 1930. Columbia, South Carolina.

Where to Buy

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 458 Riverside Avenue, Newark, N. J.

WHITNEY, BAXTER D. & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

The Piano Business in New York—The Rambler Returns After a Long Absence and Finds Conditions Far Ahead of Expectations—The Cheerful Outlook of the Future and a Moral for the Country at Large

The Rambler has but returned to New York after an absence of almost a year. During that absence there has not been much to say about the successful selling of pianos. One who leaves New York as long as The Rambler has, leaving the big town on Manhattan Island and surrounding territory in a dank, dismal gloom as regards piano sales, now returns and finds to his astonishment that during his absence, more especially during the past summer, the New York dealers have been selling pianos.

Of course, there was nothing said in the daily papers about this. There was the usual gloom that follows a "dip," and salesmen lost their grip, did not concentrate upon the work of selling, accepted the universal cry of the entire piano trade and industry that "people won't buy pianos now," and then find that such houses as the Aeolian, the Knabe, the Steinway, the Baldwin, the Hardman, the Sohmer and the other big institutions along Fifth Avenue and Fifty-seventh Street report a revival during September and an increase in this month of October in the way of piano sales that were unusual.

Wanamaker had one sale that was unusual and surprising. The Aeolian Company reports a sale that was far beyond expectations. The Knabe house reports the same results while other houses give good reports that are most encouraging. If pianos can be sold in New York City, as is told The Rambler, where the financial gloom was the deepest, then can the pianos be sold in any center in the United States.

It must be remembered, however, that this success in piano selling required unusual effort. It was the going back to the old days method, such as described in the Expressions in this issue of the MUSICAL COURIER, that brought about such results. As this is being written the piano men have returned to the fight for piano sales, just as in the old days when a successful salesman worked night and day, concentrated upon his efforts and did not allow side lines or anything that any one said to deter him from going after the piano prospect.

Starting the Wrong Way

It has been a slow building up of this inertia on the part of piano salesmen, starting in with the easy business obtained through special sales and the unwarranted bargain offerings. The old saying of Abraham Lincoln, however, that you can fool the people part of the time works out to the end that those bargain offerings that included special sales, etc., became known to the people, and the sales-

men of today must go back to the methods employed before the advent of A. A. Fisher and the unloading of hundreds and thousands of pianos through advertising that brought results and that because the people, or part of the people, were brought into the warerooms through those bargain offerings and the salesmen had only to wait upon them. In the old days salesmen had to go after the prospects. The bringing of prospects into the warerooms killed the old methods. Those dealers and salesmen that now go after the prospects and carry the piano into the homes through personal contact are the ones that are getting the results.

Let this glad news about the piano revival and the retail piano business in New York City go out to the country at large, and whether it revives the piano dealers and their salesmen or not it certainly will help the whole commercial world, for if the piano business is good, or is on an upgrade, certainly other commercial lines will reflect the revival, just as does the piano.

Working Through the Children

There is one thing certain, it will be easier for piano salesmen to sell pianos as the piano is made more favorable news to the people, and let The Rambler add, to the children. With the new methods of piano teaching, or teaching the playing of any musical instrument, there comes an easier field for the piano salesman. There has been some criticism made by those high in musical circles as to whether the teaching of the piano in the public schools or in the methods employed by the Wurlitzer house or in the efforts that are now being made to interest the music teachers of the country in the piano by the Baldwin house. Nevertheless there is one thing sure, the old and dreaded idea of forcing a child to practice the piano one or two hours a day, or even thirty minutes a day, is a thing of the past. The teaching methods now employed are a pleasure to the youngster. They learn to play the piano in a very short time and that without the excruciating agonies that require a switch on top of the piano and a discouraged mother endeavoring to keep a boy or girl at practice, when in the new methods this is not important.

All this brings about the fact that if there be a family of five children and one of those children succeeds in playing a tune, no matter whether it is one of the popular airs of the day or not, there is a chance of putting a piano in that home if there is not already one. Also it offers an opportunity for replacement if the piano be old and worn and the child shows an inclination to want to learn to play the piano or will want to take up a serious study, then will that little girl or boy be provided with an instrument, and if the old piano be not a good one there is that opportunity for replacement.

The Rambler cannot but visualize that the future of the piano is going to be easier in the way of selling than before this past debacle. There has been a lesson taught the piano trade, that is, the dealers and salesmen, that will come back and pay fourfold for the losses that have been sustained. The piano dealer who has had his business brought down to a bare sustenance, has had to account for each sale, has collected in on the paper accumulated during the good times, has been brought face to face with the weaknesses of his business in a way that, if he be a good business man, will prove profitable, because no great trouble comes to any individual that does not have good results. Let the piano salesmen do their work and the piano will back him in all his efforts, but let The Rambler again say that the piano can not sell itself, it can back up any statements that an honest salesman will make if the honest way of selling be maintained.

A Sugar Coated Sales Homily—Does the Customer Set the Standard to Which the Selling Organization Must Conform?—"Kickers," Chronic and Otherwise

Every once in a while The Rambler finds something good written by David Gibson, of the Lorain (Ohio) Journal. The Rambler has had occasion once or twice to say something about Mr. Gibson and his writings. Here is an editorial that is unusually interesting in that it presents a somewhat novel discussion about particular customers:

A particular customer—I don't mean a chronic kicker—is often a blessing in disguise to a business.

The reason is that the one big boss in a business is its customers.

A particular customer is a particular boss—one that gets his goods and service in a particular way—a quality way.

The discipline that this particular customer inflicts soon establishes a habit of carefulness which betters the quality and service thruout a whole business organization. It is criticism, complaints, kicks—just what you have

in mind to call it—that make for perfection; for everybody hates complaints and they do their work in a way to avoid them.

After all, kicks are just a circumlocution; for the customer kicks to the clerk of the store where he bought the goods, who, in turn hands it along to the buyer of the store, and from there it goes to the manufacturer.

Here the kick takes a fresh start; for the manufacturer passes it along to the superintendent who hands it along to the foreman and it finally gets down to the man who actually made the goods—or the fellow who packed them.

All from the original kick of a particular customer—the man, the machine, the system, the method at fault is corrected.

When customers become perfect, if they ever do, why, they will demand perfection in what they buy, in their social relations, in their community life, in government. Is not the particular customer the true reformer?

"Too Particular"

The Rambler has heard piano salesmen complain about those who will come into the warerooms or in the piano talks on the outside because the prospective customer was "too particular." Always has The Rambler believed that no matter what presented to the piano salesman in his work he could turn it to his advantage. Certainly Mr. Gibson presents a viewpoint here that can be absorbed to his advantage by any man in his work of piano selling.

Otto Heaton Broadcasts over WJZ

Otto B. Heaton, of Columbus, Ohio, president of the National Association of Music Merchants while in New York to attend a meeting of the executive committee of that organization took occasion on October 16, to deliver a talk on "The Romance of Music," over station WJZ. He also spoke on the same subject on October 18 in Detroit over station WJR, and on October 20 in Chicago over station KYW.

Merchants' Executive Committee

At a meeting of the Executive Committee of the N. A. M. M. in New York, it was decided to place all arrangements for the 1931 annual convention in the hands of the president and executive secretary with full power to negotiate all details connected with the meetings.

W. E. Koons With Mason & Hamlin

According to an announcement by C. Alfred Wagner, vice-president of the Mason & Hamlin Co., Walter E. Koons has been appointed director of Mason & Hamlin Artists' Activities. He will make his headquarters in Aeolian Hall, New York.

George P. Bent Dead

As the MUSICAL COURIER goes to press we are informed of the death of George P. Bent, old-time piano man, in Los Angeles on October 25.

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Perkins twenty-five years ago and developed to a state of perfection in brands that meet specifications for plywood construction from high grade pianos to box shooks. *Newest development Core Joint Glue*—quick setting and dependable.

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Liquid Glues—For Cabinet Work—Label Work on Wood or Tin—or what you will.

Linoleum Cement—Waterproof or Regular.

Core Filler—Dry or Paste for filling holes and cracks in cores, floors, etc.

Quick Repair—Paste in various colors to repair checks, splits and similar defects in solid wood or face veneers.

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